



SARAH BEENY REVEALS ALL
ABOUT HER NEW HANDLE RANGE

Reloved

THE CREATIVE GUIDE TO UPCYCLING YOUR HOME

Autumn STYLE

Add a cosy feel to your home with upcycled accessories in this season's best colours & patterns

29
SIMPLE YET
STYLISH
PROJECTS



Technique focus

Discover how to upholster a blanket box

Patchwork fruit pin cushions on p16

Making shapes

- ♥ Polka dot tray
- ♥ Diamond cushion
- ♥ Triangle sideboard

Annie Sloan exclusive

Take a look through her artist's sketchbooks



MIDWEEK MAKES
Teapot sewing caddy



DIY EXPERT
Charis Williams



HOME REFURBS
Stencilled steps



3 WAYS WITH...
Wall art



FURNITURE REVAMP
Crystal inlay table



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WELCOME!



Autumn is one of my favourite seasons when it comes to upcycling and home style. Not only do the cooler nights give you the perfect reason to bring colourful throws and blankets back out from summer storage to add different layers of texture to your rooms, but it's the perfect time to create

upcycled pieces in beautiful rich autumnal shades. This issue we've got lots of projects to help you inject a little autumn style into your abode, from the leafy blanket on page 28 to the crochet stool cover on page 62, and the very desirable crystal inlay wooden table on page 72.

Also this issue, *Reloved* columnist Annie Sloan guides us through her process when planning and designing new pieces, and lets us have a glimpse at some of her sketchbooks on page 13. Property expert Sarah Beeny joins us on page 24 to talk about her love of upcycling, and introduces her new home collection, which features some very desirable handles, ideal for any autumn furniture revamps. Plus we've got an upholstery masterclass on how to transform an old blanket box – these are always in plentiful supply when walking around flea markets and car boot sales, but often have been a little neglected. So turn to page 33 for inspiration on how to breathe new life into this very useful piece of furniture.

I hope you enjoy the issue, and if you've got tickets for The Handmade Fair from 18-20th September, please do pop by the *Reloved* stand to say hi, we love meeting you! See you next month.

SALLY FITZGERALD
Senior Editor



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TO PAGE 40 NOW.

Reloved

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Discover how every scrap of textile gets upcycled

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DISTRIBUTION Marketforce (UK) Ltd,
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*Calls cost 7 pence per minute plus your phone company's access charge

THIS ISSUE'S CONTRIBUTORS



♥ NICOLETTE TABRAM

trained as a textile designer at Central School of Art and worked in fashion for many years, including as a senior designer for Monsoon. After leaving her job, she began to upcycle furniture using her own stencils, and now sells them at www.etsy.com/shop/NicoletteTabram. Discover how she transforms a set of plain chairs with her stencils on page 30.



♥ SARAH BEENY

Sarah first appeared on our TV screens in 2001 presenting *Property Ladder*, and has continued to give us essential advice about our homes ever since. She has recently moved in a slightly new direction, launching her Sarah Beeny Home Collection, and you can find out all about it as Keith Youngs chats to her on page 24.



♥ CHARIS WILLIAMS

Charis catapulted into the limelight as salvage expert and designer on Kirstie Allsopp's *Fill Your House For Free* TV show, and now she is *Reloved*'s latest DIY expert. Charis loves scouring skips and visiting reclamation yards, then coming up with creative projects using her finds. Turn to page 85 to find her top tips on how to get your hands on free timber.



♥ Scarborough vintage fair p11



♥ Scavenged sculptures p10



♥ Recycled timber p8



♥ Jewelled bouquets p8

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Creative Hub

NEWS ♥ EVENTS ♥ PRODUCTS

This is the essential place to come for endless inspiration from the world of upcycling – just turn the page to begin...



♥ Visit The Doodle Bar p8



♥ Reinvented classics p11



THE DOODLE BAR

If you're in the mood for a drink in a quirky setting with some creative inspiration thrown in, head to The Doodle Bar in Battersea, London. A bar and events space with a fantastic street food menu and 'beach' dining area, Doodle Bar is a relaxed venue to meet friends and learn a new skill. Set against the backdrop of Testbed1, housing a gallery for inspiration and courses ranging from French knitting and fashion upcycling to line drawing and block printing. Check out their upcoming events at www.thedoodlebar.com

FESTIVE CRAFTING

It's never too early to start your Christmas crafts and Sizzix have brought out a fantastic collection of Thinlits™ by Debi Potter, combining traditional and contemporary festive elements in these beautiful die sets. Use the cute designs to make personalised Christmas cards, wrapping paper and to decorate trinket boxes and picture frames as gifts. If you start soon, just think what you will have created come Christmas! C at www.sizzix.com



BEJEWELLED WONDERS

Debbie Carlisle's stunning bridal accessories and everlasting bejewelled bouquets are as unique as they are beautiful. Debbie's luxurious pieces are created from vintage jewellery, buttons, crystals, pearls, beads and fabric, as well as items with special memories donated from the brides for a personal touch. Debbie's studio now has two websites and her pieces are stocked in bridal boutiques across the country. Visit www.debbiecarlisle.com

COMMUNITY WOOD RECYCLING

Community Wood Recycling has grown into a national network of 27 wood recycling social enterprises across the country. They rescue and reuse wood by collecting and sorting waste timber from building sites, and selling it to the public for DIY, or making it into bespoke items to be sold on. The organisation also creates sustainable jobs through training and volunteering opportunities for local people. Visit www.communitywoodrecycling.org.uk to find your local project and make them your first stop next time you are starting a DIY project. If you're less handy with timber you could buy one of their beautiful ready-made items or become a volunteer and gain some invaluable skills!





GRAND DESIGNS LIVE

Grand Designs Live is back at the NEC Birmingham from 8-11th October with over 500 exhibitors covering kitchens and bathrooms, gardens, grand builds, interiors and technology. There will be live demonstrations in the kitchen area and a host of experts giving out top tips and tricks of the trade as well as answering your project questions in the Grand Interior Theatre. Take the opportunity to get inspired with Kevin McCloud's Green Heroes, his handpicked selection of the best eco-innovations on the market. For details visit www.granddesignslive.com. Reloved readers can get a free weekday* ticket to the show – use code RLFREE.

*Terms & Conditions apply – Offer valid on standard admission tickets only, offer ends 07/10/2015, tickets must be booked in advance, max 2 tickets per household, non transferable, print at home tickets only, tickets valid on any one weekday, either Thursday 8th or Friday 9th October, subject to limited availability, tickets allocated on a first-come first-served basis.



PASS THE PAINT!

Stencils are a fantastic way to add detail to an upcycled piece or create interest on plain walls or painted floors. At Stencil-library.com there are hundreds of designs to choose from, available in different sizes to suit your project. If you have a very specific design in mind they also make customised stencils including lettering and signage. With hints and tips available on the website and classes at their base in Stocksfield Hall, Northumberland, it is a technique everyone can experiment with regardless of your crafting confidence. Visit www.stencil-library.com and be amazed at the range of items you could stencil in your home!



♥ SEW WHAT'S NEW

www.sewwhatsnew.co.uk

Winner of the 2015 *Great British Sewing Bee*, Matt Chapple, runs blog Sew What's New with wife and star baker Gemma, and children Max and Evie. This creative lifestyle blog covers the Chapple's adventures with stitching, making and baking and is full of ideas and projects to try with step by step guides. Get inspiration from experiments with more complex projects and pick up a pin, tin or wooden spoon and start your own adventures!



♥ RECYCLED INTERIORS

www.recycledinteriors.org

Based in Adelaide, counsellor, diabetes expert, entrepreneur and mum of three Helen Edwards has a wealth of life experience, a passion for creative design that cares for the planet and a love of people that shines through her blog. Covering topics from sustainable styling, DIY and upcycling, to green living, wellbeing and mindfulness, Helen's mantra 'Healthy planet, healthy people, healthy home' radiates through everything she does. Grab a cup of tea and settle down to peruse this warm and witty woman's wisdom!



♥ LOVE YOUR CLOTHES

www.loveyourclothes.org.uk

We've fallen in love with the practical tips and wisdom from bloggers at Love Your Clothes. Learn how to make school uniforms last longer, remove pesky stains from your best jacket, upcycle and recycle unwanted items and mend and alter that dress you can't bear to part with. Follow advice on eco-friendly laundering to help clothes hold their shape and colour longer. Plus strategies to organise your wardrobe to stop clothes damage makes that morning dressing stress a thing of the past!





CREATIVE HAVEN

Leeds based Inkwell Arts is a hive of creative activity with a passion for developing creative skills to promote robust mental health. As a Leeds Mind project, Inkwell challenges the stigma of mental health problems and embraces the local community by providing a safe and inclusive place for those of all artistic abilities to explore their creative side. Offering workshops and evening classes ranging from pottery, abstract painting and paper folding, to acoustic and film nights, there is something for everyone. Why not pop into the Saturday Café to enjoy the freshly made, ethically produced menu and be inspired to get involved? Find out more at www.inkwellarts.org.uk

ECO-FRIENDLY CHOICES

If you are looking to reduce your carbon footprint, have you thought about eco-friendly products when it comes to shopping for homeware? Nigel's Eco store is one of the largest online independent eco retailers in the UK, with a huge range of affordably priced products from everyday items to gifts and unique pieces for the home. Founded in 2005, this Brighton-based company encourages shoppers to make eco-friendly choices. Visit www.nigelsecostore.com to check out their clothing, toys, eco lighting, solar powered garden accessories, energy saving electrical appliances, eco paints and gifts.



SCAVENGED SCULPTURES

London based Artist Michelle Reader specialises in creating figurative sculptures from household and industrial waste, as well as reclamation yard and charity shop finds. Her vivid and often humorous sculptures have been commissioned by events and organisations to draw attention to the amount of waste thrown away. Michelle's inventiveness and ability to see the potential of waste and discarded items is astounding and her sculptures are both intriguing and delightfully entertaining! Check out her work at www.michelle-reader.co.uk and we guarantee you will look at the items you throw away in a whole new light!



TEASPOON JEWELLERY

Silversmith and jewellery designer Caroline set up Little Bird Studio 22 in 2011, selling beautiful handmade pieces. Here at *Reloved* we adore her spoon rings and bangles made from sterling silver teaspoons and dessert spoons. This clever idea stems from the 17th century, when servants made wedding rings out of their masters' spoons! We love the idea of turning pretty silver teaspoons into beautiful items to be worn. Caroline customizes pieces by engraving initials and dates, making them into special gifts and future heirlooms. Visit Caroline's website at www.littlebirdstudio22.co.uk and save 10% with new customer code LBS22NEW.

BY THE SEA

Scarborough Vintage Fair on the 25th October at The Spa, Scarborough, is the perfect opportunity to step back in time and bathe in the glory of bygone eras. With 60 stalls of pure vintage fashion, homeware and jewellery to enjoy, as well as a pop-up hair salon, a selection of vintage motor vehicles, musical entertainment and a chance to trip the light fantastic, you will be needing to rest your feet in the vintage tea room or NAAFI Café! Even the poster for the event could be a collector's item! At the bargain admission price of £2.50 it's set to be an unforgettable day out by the sea! For more details, visit the website www.advintageous.co.uk



THE LITTLE BOOK OF TYPOGRAPHIC ORNAMENT

By DAVID JURY

Published by LAURENCE KING, £14.95

Opening the pages of this book is like stepping back in time to the Victorian era – and then being able to reproduce it in your own craft work. The ornaments are incredibly varied, from bicycles and carriages to figures and decorative borders – it is a fantastic resource, and they're available as digital downloads too. It's not just an image library though, it includes history and background too. Invaluable for craft people and designers.



HELLO TOKYO

By EBONY BIZYS

Published by MURDOCH BOOKS, £14.99

The author lives and works in Tokyo, so she's well placed to write on the subject of all things Japanese and that really comes across in the huge number of handmade designs in the book. Instead of the stereotypical approach to Japan, the projects are all about the normal, everyday experience of living there and the lifestyle they fit into. If you want fresh and quirky inspiration, then this is packed with it – the ideas and fun projects keep coming and it's particularly good if you're planning a party.



A HOT GLUE GUN MESS

By KATE ALBRECHT AKA MR. KATE

Published by WILLIAM MORROW, £12.99

The subtitle 'Funny stories, pretty DIY projects' really does sum the book up and you could justify buying it for either! The tales of Kate's life are entertaining – and no holds barred – while the projects are exceptionally pretty and well thought out and put together too. You don't have to read the colourful tales that accompany each design, but they do help put you in the mood to recreate the pretty projects, if not Kate's lifestyle! This book really shows just how glamorous upcycling can be!



OVERSIZED UPCYCLING

The city of Linz, Austria, has invited architects, engineers and artists from around the world to enter a creative contest for the biggest upcycling project of its kind! The 120 year old Danube bridge has come to the end of its working life and the city is keen to recycle some of its 393 metre steel structure into a functional public space. On the 27th September the citizens of Linz will take to the polls and vote on the future of the bridge. Check out the ideas proposed so far at upcycle-the-bridge.jovoto.com. How would you upcycle a bridge?!



NEW MASTERPIECES

Artist Jane Perkins will blow your mind with her reinterpretation of classic paintings and portraits using found materials. Look closely at her work and you see plastic toys, buttons, bottle tops, beads, cutlery, shells and many more everyday items transformed into breathtaking works of art! Based in Exeter, Jane sources items from local charity shops, boot sales and recycle centres and, armed with her glue gun, transforms her loot of colourful items. View www.bluebowerbird.co.uk to check out her work and prints for sale.



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ANNIE SLOAN'S DIARY

OCTOBER 2015

The inspiration behind my sketchbooks

Log out of your Pinterest account and pick up a pen and sketchbook as Annie shares the joy of creating real scrapbooks to fill with your drawings, colour schemes and furniture painting inspiration...

When I was a child, which is a rather long time ago, I had a book where I kept stickers, labels and pictures that I liked. I put in pressed flowers and I did some drawings in it too. It was something to do on a rainy day.

Later on, I went to art school and was encouraged to keep a sketchbook on me at all times. It was drummed into us to draw anything and everything, note down thoughts either in words or with a swatch of paint, or use it to keep a stunning coloured wrapper that had caught our eye, or a picture from a catalogue. It was a way to help you become more observant.

After art school, I became interested in interiors and I noticed how some designers and customers kept bulging books crammed with cuttings of fabrics and catalogues, and room dimensions. I loved the way the books looked like a three dimensional mood board. I started to keep a workbook to help build up my knowledge of design and have since continued to use a sketchbook for my ideas. I find if I draw them, it makes me remember something. Apparently we remember things

in pictures and not in words. I have certainly found this to be true.

Nowadays people have discovered Pinterest. What joy! Now we can pluck pictures with abandon from all over the world to build up a palette of inspirational ideas and colours for our dreams of holidays, our house or garden. We are all addicted!

So how about transferring that virtual scrapbook idea to real paper and keeping your own book of ideas? The first thing you will probably say is that you can't draw. But that's not really the point. Don't be put off as you don't have to be able to draw well. It's not a competition. Just do it! This is what the new British Children's Laureate, Chris Riddell, says: "Do you have hands? Excellent. That's a good start. Can you hold a pencil? Great. If you have a sketchbook, open it and start by making a line, a mark, wherever. Doodle. Take a line for a walk, as Paul Klee said. Lose your inhibitions about drawing and just do it."

Chris is an illustrator and storyteller and one of his aims is to encourage children to keep a sketchbook. It's a great idea, but I don't think it should just be for children. I'd like to encourage all of us to do that too. I have published a Work Book that is just about that. A book with pockets and plain pages, as well as some tips and doodles from me to get you going.

I find a black pen is an essential

item to drawing. I do an outline and then colour it in. I am not after perfection in these drawings. Try to draw as if you are describing the shape of a piece of furniture to someone. I've found that people often draw well when they don't think they are doing a drawing but are merely describing a shape. If you are not used to drawing, it makes you do purposeful lines and not a series of small lines.

I've been thinking a lot about colour and style recently, so I have been working on getting a body of drawings together that show how each colour can be combined. I am often asked what my favourite colour is, but this is a very difficult question to answer because I don't see colour as isolated. All my colours are there because they need to be. To achieve a good balance and to be able to mix them together so that any colour can be achieved. Sometimes a colour that may not be top of your list is exactly what is needed to make a scheme really work.

The two drawings here were done using my earthy yellow colour Arles. I wanted to understand this colour a little better and see how I could use it in more ways. In one, I was considering the entrance to our warehouse, where I have placed a chair painted in Arles (the same chair I wrote about in the September issue of *Reloved*). So I did a simple sketch showing Arles painted on the floor. It's quite a bold statement so I wanted to see how it might

work by doing a drawing first. I think it will work, so that's the next job!

This led on to my second drawing where I found a French armoire on the internet and copied it in outline. I used Arles on the wall, but added some Old White to soften it. Arles is a hot colour so it needs something cool to make it work. I've used Paris Grey on the armoire to do this and then added some Emperor's Silk in the interior, with a little Cream and Old Violet on the chair next to it.

So get yourself a sketchbook and start collecting and dabbing colours – maybe even do a drawing, too!

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Fruit bowl pincushions

HOME REFURB

If you're stuck for ideas for some colourful scraps of fabric, then these quick-to-make apple and pear pincushions are the perfect project. The more colourful and varied the fabrics you use the better it looks.

Photography by Camera Press/Marie Claire Idées/Lars Ranek

MATERIALS

- ☐ Scraps of fabric
- ☐ Thread
- ☐ The stem from a plastic apple
- ☐ Stuffing from an old pillow
- ☐ Newspaper

EQUIPMENT

- ☐ Sewing machine
- ☐ Scissors
- ☐ Iron
- ☐ Needle

♥ **STEP ONE** Start by drawing out the templates on a piece of newspaper or scrap paper. Pin onto your scraps of fabric and cut out 10-12 pieces for the apples and 8-10 pieces for the pears. It will depend how big you want your fruit to be as to the size of the pieces.

♥ **STEP TWO** Place two pieces right size together and, leaving a small seam allowance, stitch down one long side. Place another piece of fabric right side onto the free edge and repeat until you have a long (curved) piece of fabric.

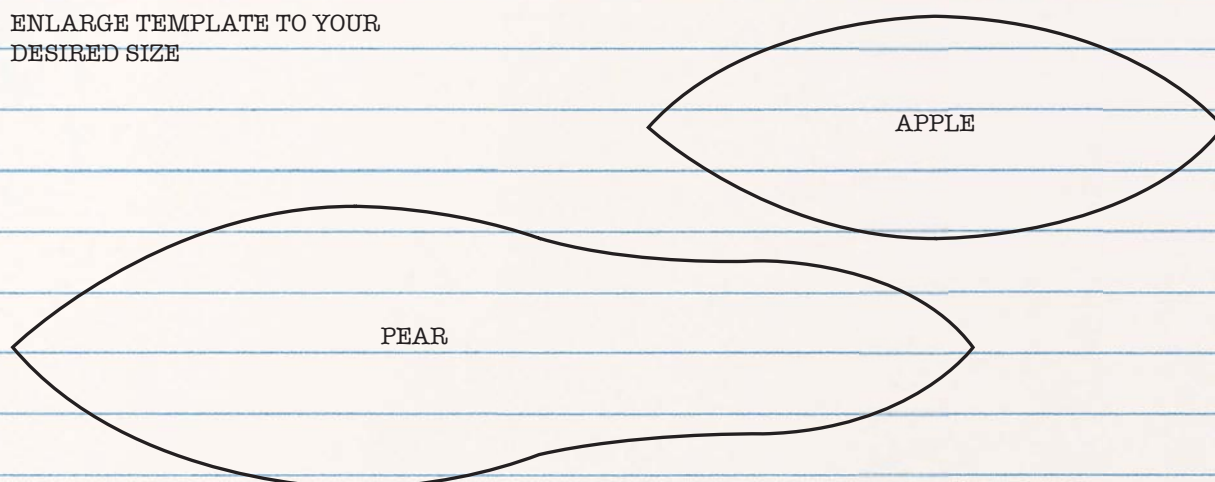
♥ **STEP THREE** Turn right side out, turn under the seam allowance on each of the raw edges and iron in place. Carefully slipstitch the apple or pear together, leaving space at the top for stuffing.

♥ **STEP FOUR** Stuff the fruit as much as you like with old pillow stuffing. Sew the fruit closed, adding in the plastic stem for the apple until secure. Now you're ready to add your pins and put the pincushion in pride of place in your craft room.

TOP TIP

You can use the stuffing material from a variety of sources, like unwanted cuddly toys, or use foam cut into pieces that fit the size of fruit you've made.

ENLARGE TEMPLATE TO YOUR
DESIRED SIZE





Bobbin candlesticks

MIDWEEK MAKE

Vintage wooden textile bobbins are beautiful and can be repurposed into alluring candlesticks for a home or to style an event with an old-fashioned feel. Use taper candles for elegance or pillar candles for robustness.

By Lyndel Miller

MATERIALS

- ☐ Vintage wooden textile bobbins with a flat base for stability
- ☐ Taper or pillar candles to fit your chosen bobbins
- ☐ Craft or wood glue

♥ **STEP ONE** Choose which end of the bobbin you wish to glue the candle to. I recommend you select the larger surface area if you have a choice.

♥ **STEP TWO** Place a drop of glue at the end of the candle and press the candle firmly down onto the bobbin. Hold in place until you feel the glue has bonded.

♥ **STEP THREE** Leave to dry.

TOP TIP

These bobbin candlesticks are a great conversation piece at an event, and they also make lovely gifts. I used these bobbin candlesticks in the simple eco wedding story in the *Naked Cakes* book as both rustic table decorations and soft lighting.



This project is taken from *Naked Cakes* by Lyndel Miller, published by Murdoch Books **RRP £20**. Photography by Mindi Cooke.

STENCILLED CABINET

You don't need to be an artist to upcycle a cabinet with the beauty of nature, just use a Sizzix® Big Shot™ Plus Machine and a little imagination.

By Pete Hughes for Sizzix (www.sizzix.co.uk)





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LETTERS, ADDING
AND CHANGING
WHENEVER YOU
FEEL LIKE IT.

STENCILLED CABINET HOW TO...

MATERIALS

- ☐ Assorted acrylic paints
- ☐ White chalk paint
- ☐ Assorted stamps (Stampers Anonymous by Tim Holtz)
- ☐ Wooden cabinet
- ☐ Thin kraft card

EQUIPMENT

- ☐ Sizzix® Big Shot™ Plus Machine (660020)
- ☐ Sizzix® Thinlits™ Die Set 4PK - Scribbles & Splat by Tim Holtz® (660222)
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- ☐ Sizzix® Bigz™ Die - Tattered Leaves by Tim Holtz® (658261)
- ☐ Sponge applicator
- ☐ Brayer and craft mat
- ☐ Paintbrushes

TOP TIP

Give the cabinet a more autumnal feel by introducing orange, brown and red shades to the colour scheme.

♥ **STEP ONE** Take an old kitchen or bathroom cabinet and paint it with white chalk paint.

♥ **STEP TWO** Add a little blob of the green paint to a craft sheet (or to any smooth nonporous surface) and use a brayer to roll into a thin layer. Decide where you're going to place your row of numbers and then apply the green acrylic paint using text design rubber stamps.

♥ **STEP THREE** When the paint is completely dry, use the Big Shot™ Plus machine to die-cut the large numbers from thin kraft card. Attach them in a vertical row over the stamped detail by applying a thin layer of repositionable spray adhesive to the rear of the die-cuts.

♥ **STEP FOUR** Decide on your overall composition and use a sponge applicator to apply the green paint across the cabinet and over the die-cut letters.

♥ **STEP FIVE** Die-cut the butterflies from thin kraft card and retain the negative part to use as a stencil. Repeat this using all the other die-cut elements.

♥ **STEP SIX** Using the same green paint, apply through the various stencils around the periphery of the large body of green paint.

♥ **STEP SEVEN** Mix some of the green paint with white chalk paint, creating a lighter shade, and use this to add detail.

♥ **STEP EIGHT** Apply some strategically placed teal coloured acrylic stencilled shapes and mix some of the paint with a little white to create a lighter shade.

♥ **STEP NINE** Use the brayer to roll out both white and teal paint and apply using the rubber stamps to add detail.

♥ **STEP TEN** Strategically apply some pale yellow acrylic through your selected stencils for the finishing touch. Finally, remove the die-cut letters from the cabinet to reveal the white paint beneath.



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IN CONVERSATION WITH... Sarah Beeny

You don't get to be a successful property developer and renovator without knowing how to upcycle and now Sarah is launching her own range of furniture accessories – Keith Youngs catches up with her to find out more...

This month has been a treat for me as I managed to catch up with one of my personal favourite people and TV golden girl, Sarah Beeny. Sarah has been on our screens now since 2001, when she first came to everybody's attention presenting the massively successful *Property Ladder*, which ran for an amazing seven series. Since then she has rarely been out of the spotlight with hit after hit including *Help! My House Is Falling Down*, *Beeny's Restoration Nightmare* and *Sarah Beeny's Selling Houses*.

Now Sarah is moving in a new direction and has launched a stunning new handle range as part of the Sarah Beeny Home

Collection. Sarah's also a wife and a mum, so I kicked off with asking her where she gets her energy and drive from...

♥ **Sarah you never seem to stop, where do you get your drive and energy from?**

I'm not really sure either, I mostly fire-fight my way through the day with a lot of time juggling and failings!

♥ **On top of everything else you've achieved, you now bring us this great new handles range. Where did the idea come from?**

As an experienced property developer and home owner myself, I'm very aware of the setbacks that can be caused to a project as a result of poor quality products.

Partnering with Häfele, a brand that values good quality, made perfect sense.

I can't stand waste, so handles were a great place to start in terms of allowing people to entirely change the look of a piece of furniture and often a room, without the financial and environmental cost of doing so.

♥ **You have started out with four main sections to the range, will we see this grow further?**

I hope so! I have a lot of fun ideas.

♥ **One of the main things I've noticed is that you don't go for only one style. Whether with property renovation or these handles, you offer something to keep everyone happy. Do you personally have a favourite period or style?**

How boring the world would be if we all liked the same style! I thought it was important to create four small ranges that worked really well together so that whatever your taste, you can play around within that range and achieve something exciting. This is about helping people create something that they will love. I have to say, I'm a big fan of the Vintage Glamour range, it's all so decadent and frivolous!



♥ You have gone into partnership with Häfele to bring us this current range of handles. What made you decide to work with them and what did you feel they could bring to the table?

Häfele UK is a brand I've known and trusted for years, with many Häfele products were used in my very own restoration project at Rise Hall. It made perfect sense to join in partnership with a company with the same values and high standards as myself. Together, we've crafted a stunning collection of handles to suit any interior design project, and it's so wonderful to have reached this point where we can finally share our hard work with you.

♥ Is this only the beginning of the Sarah Beeny Home Collection and what would you like to see be the next part of the range?

We are currently in discussions about what we would like to see next, but it's been wonderful to launch the Sarah Beeny Home collection and the stunning collection of handles, which are perfect for any interior design project.

♥ If things go well, might we be able to decorate our entire house in Sarah Beeny designs and styles, similar to the way people can with Laura Ashley or Jasper Conran?

As long as we are able to continue to give choice that allows people to realise a look in their style, that would be lovely!

♥ Your biggest design challenge to date has to be the restoration of Rise Hall. So many viewers bought into the show because we saw not only the success stories but also the mistakes. Was that an important part for you?

Every restoration project goes through its highs and its lows and Rise Hall was definitely no exception. Rise Hall was a unique project for us and took up so much of our energy, especially as we lived there for 20 years. We were very passionate about the restoration, so even when we did have setbacks it was important to show how we solved these problems and kept going, to achieve something we are extremely proud of.

♥ How are things going now and is Rise Hall managing to pay its way?

Rise Hall is now more than just a beautiful building; as a wedding and events venue it has become a hub of the local community, creating local employment and supporting many local businesses. Its empty rooms are once again full of love and laughter, the way a house like this should be. The only way we can hope to preserve buildings such as Rise Hall, is to give them a purpose that works for the 21st century.

♥ Rise Hall was in fact a massively romantic, maybe slightly mad property purchase in lots of ways, as it was a stepping stone in the

journey to you and Graham getting married. Do you still manage to spend time there with the children and does it still feel like home now it's a business as well?

We all still love spending time at Rise but we have to fit our visits around weddings and can't let the boys play football in the ballroom any more!

♥ Often people see you firstly as a property developer, but I often think of you as a seasoned upcycler – would you say that's fair?

Yes, I think you might be right. I always think it's fun to take something old and transform it into something new. If something is built well, be it a piece of furniture or a building, it's criminal to chuck it out or tear it down just because it doesn't fit into the latest design trends.

♥ Apart from knocking walls down, which we know you are keen on, are there upcycling projects you really enjoy getting stuck into?

I'm up for any upcycling challenge. The good thing about creatively recycling pieces of furniture is that you can embrace the style it has or put your own design spin on it, to make it work for you and your home.

♥ With many upcycling projects it's the final touches that pull it all together and make the difference. Handles often play a key part in that and, looking at the handles in the range, some are little works of art of their own. How hands on were you with the actual design and do you want to do more of that as the range grows, so it has your stamp on it?

It's been a really lovely experience, which was particularly helped by the fact that Häfele

very much understood what it was that I wanted to achieve. I've had so much input and together we selected the handles – it truly is a partnership.

♥ 2015 is already well underway, but what is in store for the rest of it for you Sarah, and what can we look forward to seeing from you in 2016?

The Sarah Beeny Home Collection with Häfele will be my main focus for the rest of year. We're also undertaking a big extension on our house and, as I get older, I try to focus on doing less things, but doing them really well.

♥ And finally, I know everyone will ask, so where can we get our hands on your new range of designs?

The new Sarah Beeny Home Collection is available exclusively through Amazon (visit www.amazon.co.uk and search for Sarah Beeny Home) and you can visit our website at www.sarahbeenhome.co.uk for more information about the collection.



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Polka-dot tea tray

MIDWEEK MAKE

There's nothing nicer than treating a guest to morning tea or coffee on a cute tray, adorned with a simple bloom in a miniature vase. This quick and fun project lets the wood show through in the unpainted dots.

By Ebony Bizys

MATERIALS

- ☐ Wooden tray
- ☐ Round stickers
- ☐ Multi-surface paint
- ☐ Clear varnish

EQUIPMENT

- ☐ Paintbrush
- ☐ Craft knife

♥ **STEP ONE** Cover the tray with stickers, making sure to press down on the edges of each sticker so that they are firmly in place and no paint will be able to seep under the edges. I've used jumbo dot stickers, but you could also use smaller dot stickers for a different effect. You could also experiment with masking tape, masking off different shapes and areas or creating stripes or zigzag patterns instead.

♥ **STEP TWO** Use multi-surface paint to cover the whole surface of the tray. Make sure not to add too much water to the brush, which might cause the paint to thin and seep underneath the stickers. Allow the paint to dry with the stickers in place.

♥ **STEP THREE** Slowly and carefully peel off the dot stickers. Use the tip of a craft knife to gently lift the edges, if needed.



♥ **STEP FOUR** Apply a coat of clear varnish and allow it to dry overnight, then the tray will be ready to use.

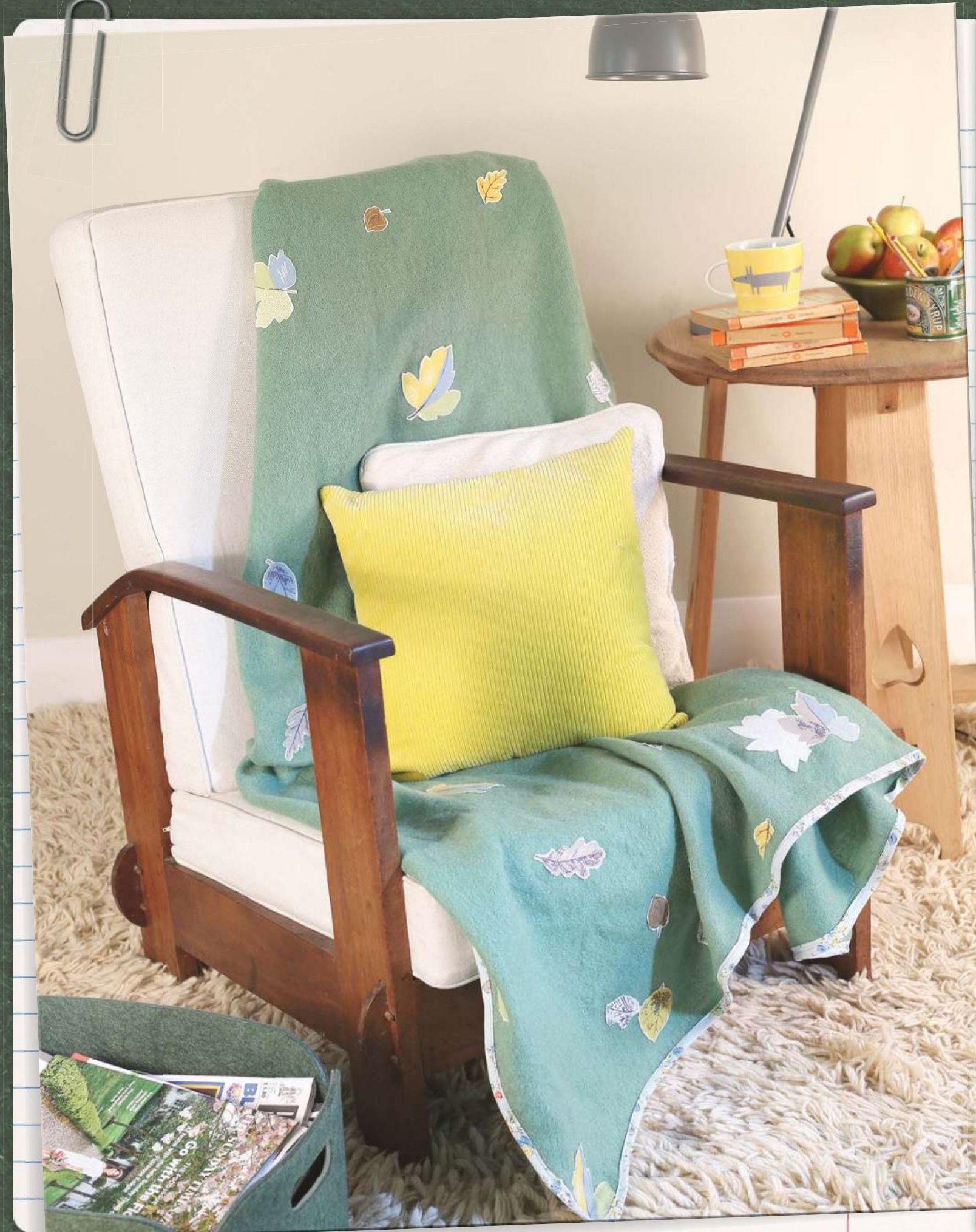


TOP TIP

Make sure stickers are firmly in place before painting.



This project is taken from *Hello Tokyo* by Ebony Bizys, published by Murdoch Books. **RRP £14.99**
Photography by BOCO.



Autumn leaf woollen blanket

HOME REFURB

The nights are drawing in and lovely Halloween and Guy Fawkes Night parties are coming up, so it's a great time make a throw from an old blanket, using fresh fabric to cover up holes and give a great new look.

Project by Amanda Russell and Juliet Bawden from R&B Design (www.randbconsultants.co.uk). Photography by Antonia Attwood

MATERIALS

- ☐ 1 blanket made from British Wool (www.campaignforwool.org)
- ☐ Dylon Machine Dye in forest green
- ☐ 1m of Cath Kidston woodland fabric
- ☐ 1m of woodland rose cotton duck fabric to make bias binding
- ☐ 2 packets of fusible webbing
- ☐ Thread

EQUIPMENT

- ☐ Dressmaker's pins
- ☐ Scissors
- ☐ Korbond water erasable pen
- ☐ Dressmaker's tape
- ☐ Iron
- ☐ Sewing machine

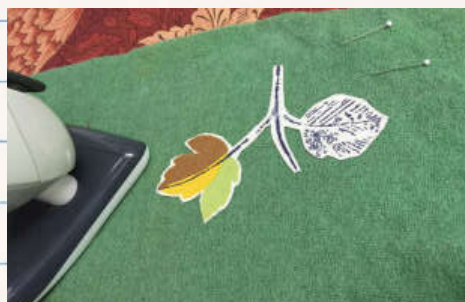
♥ **STEP ONE** Follow the instructions on the packet to dye the blanket. It will felt it slightly too. Leave the blanket to dry.

♥ **STEP TWO** Iron the fusible webbing onto the back of the leafy fabric. Cut out the leaves. Peel off the backing paper.



♥ **STEP THREE** Pin the first leaves so they cover any holes. Arrange other leaves evenly over the blanket.

♥ **STEP FOUR** Iron each leaf in place. Check you have removed all the pins, then sew each leaf onto the blanket.



♥ **STEP FIVE** Cut the bound strip off each end of the blanket.

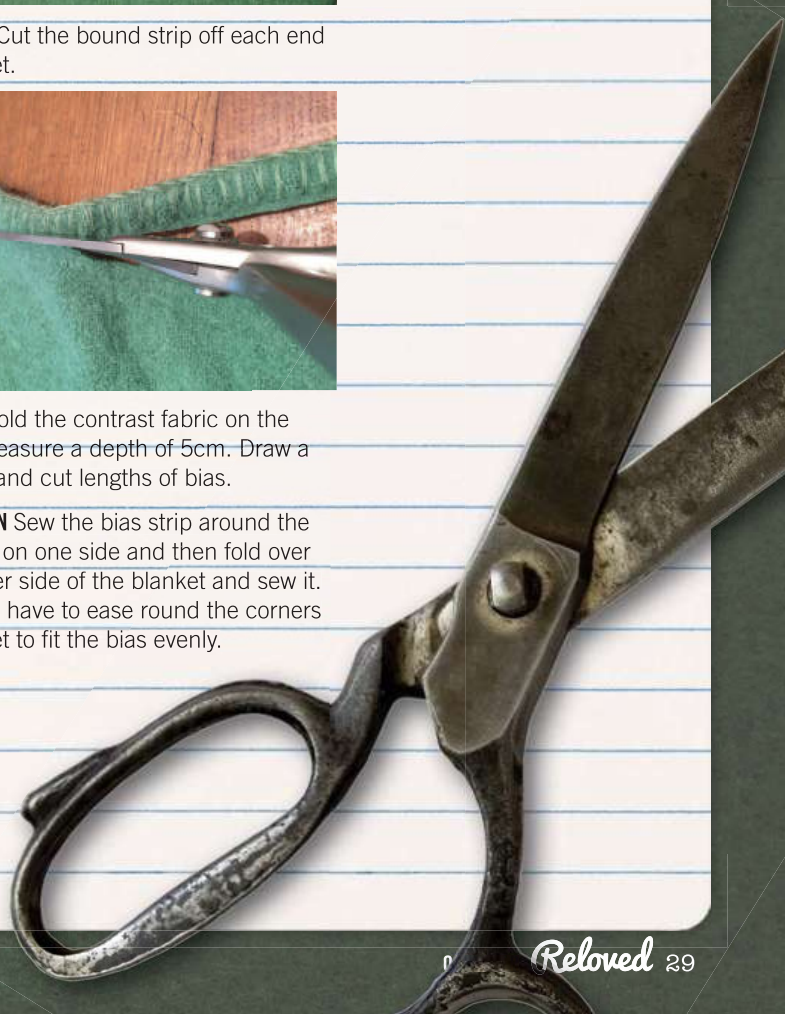


♥ **STEP SIX** Fold the contrast fabric on the cross and measure a depth of 5cm. Draw a straight line and cut lengths of bias.

♥ **STEP SEVEN** Sew the bias strip around the blanket, first on one side and then fold over onto the other side of the blanket and sew it. Note you will have to ease round the corners of the blanket to fit the bias evenly.

TOP TIP

Cath Kidston sell a range of different fabrics suitable for this project, so you can adapt it for other themes and times of year than the autumn leaves.







STENCILLED STEP STOOL

These wooden step stools are a perfect blank canvas for upcycling. Wood stain and stencilling turn them into something stylish and expensive looking.

Project and photography by Nicolette Tabram from Decorate Decorate
(nicolettetabram.com)

STENCILLED STEP STOOL HOW TO...

MATERIALS

- ☐ **Ikea Bekvam Step Stool**
- ☐ **Wood Stain - Dark Oak is used here**
- ☐ **Nicolette Tabram Stencil Paint**

EQUIPMENT

- ☐ **Clean cloths - old sheets are perfect**
- ☐ **Selection of stencils from Nicolette Tabram Designs**
- ☐ **Stencil brush or mini roller**
- ☐ **Spray adhesive or low tack tape**

Stencils and stencil paint available from www.etsy.com/uk/shop/NicoletteTabram

♥ **STEP ONE** Before assembling the step stool, rub the wood stain over all of the components with a clean cloth and allow to dry.



♥ **STEP TWO** Lightly coat the back of the stencil with the spray adhesive and position on one of the steps, smoothing it down. Alternatively, you can use low tack tape to hold the stencil in place.

♥ **STEP THREE** Dip the tip of the brush in the paint, removing any excess. Rotate the brush onto a piece of paper to distribute the paint evenly along the bristles. This will prevent the paint from bleeding.

♥ **STEP FOUR** Using a circular motion, apply the paint through the holes. Once complete, carefully lift the stencil and repeat the process on both of the steps. The paint dries very quickly and does not need to be varnished.



♥ **STEP FIVE** Wash the brush and stencil immediately in warm soapy water.

♥ **STEP SIX** Assemble the step stool following the instructions provided.

♥ **STEP SEVEN** Finally, paint a solid colour border around the edge of both steps and the interior of the hand hole.

TOP TIP

It's important when stencilling not to load the brush with too much paint, as it can spread under the stencil.





Blanket box

A plastic-coated ottoman from the 1950s makes the perfect blank canvas to create a cosy and comfortable storage box for blankets, toys or your craft supply treasures – it's easy once you know how and creates a lovely impression.

By Vicky Grubb

Blanket box

Plastic-coated ottomans from the 1950s are the perfect shape and size for storing toys, linen or craft supplies. Two complementary fabrics can be added to the base and lid to match your room's colour scheme, and as the upholstery process is relatively simple, the transformation can be achieved fairly quickly. I have created a domed lid for extra comfort using a geometric print for the outside of the lid and a gorgeous pastel pink print for the base and lid lining.

MATERIALS

- ☐ Upholstery weight fabric, 150cm long x 140cm wide or 225cm x 140cm railroaded
 - ☐ Fire-retardant calico, 100cm long x 150cm wide
 - ☐ Platform cloth, 1m long x 50cm wide
 - ☐ 56g polyester wadding, 8m long x 67cm wide
 - ☐ 2.5cm grey foam, pre-cut to 100cm long x 50cm wide
 - ☐ 1.25cm blue foam, one sheet measuring 100cm square
 - ☐ Size 6mm and 8mm staples, one box each
 - ☐ Back tack tape (cardboard tack strip), 4m
 - ☐ Carpet thread (waxed thread), 100cm
 - ☐ Spray glue
 - ☐ Wood filler (optional)
 - ☐ White spray paint
- ## EQUIPMENT
- ☐ Basic toolkit
 - ☐ Basic health and safety kit
 - ☐ Notepad and pencil

MEASURING UP

♥ **STEP ONE** Before you measure up, decide how you want to place your fabric onto the base of the box. This can be done in four separate sections, or the fabric can be railroaded (as I have done) to attach it in one length around the front and side edges, placing a separate section on the back. Measure the blanket box all the way around



the base, and measure both the inside and the outside of the lid. Create a fabric cutting plan to follow.

Adding foam to the base as I have done creates a thicker, puffier look, so make sure to allow for extra allowance on the fabric. Leave the cutting of the fabric until you have added the calico.

STRIPPING DOWN

♥ **STEP ONE** Unscrew the lid and put the screws in a safe place. Using a tack or staple remover and mallet, remove the plastic coating from the base first, then use pliers to pull on the braiding around the top edge and try to rip it off in one piece. Remove the cover from the lid. Check that all the staples have been removed from the base and lid, pulling out any that remain with pliers. Dispose of all fillings and covers. If the legs unscrew, remove them.

REPAIRS

♥ **STEP ONE** My ottoman has removable tapered legs, but you can also find them with cabriole or square legs, which are hidden. If the legs are attached, you will need to undertake any repairs before upholstering, but if they can be removed, you can set them aside to work on later,

re-spraying or re-varnishing as necessary. Whilst the frame is bare, spray the inside of the base with white spray paint, making sure to cover the top edges, which will be seen when the lid is opened. Work outside and be sure to wear your face mask – it's potent stuff.

FABRIC FOCUS

So many choices: a vintage novelty print for a playroom, an opulent velvet for the bedroom, or a retro barkcloth, perfect for the fabric hoarder.



The 1950s style and the tapered legs made this blanket box appeal aesthetically, but its plastic coat meant it was shouting out to be made into something less clinical.



Blanket box (CONT)

RE-ASSEMBLY LID SECTION

♥ **STEP ONE** Chalk a small rectangle in the centre of the top of the lid. Measure the rectangle and cut out the shape from the edge of your 2.5cm foam. Attach the foam in place with spray glue (A).

♥ **STEP TWO** Place the remainder of the 2.5cm foam sheet on your table and place the lid on top of it, with the covered side facing down. Draw around the lid and cut out the shape. Spray glue the back of the foam, leave for 30 seconds to go tacky, then place it over the foam rectangle on top of the lid.

♥ **STEP THREE** Tear or cut two pieces of polyester wadding to fit the top and sides of the lid. Pull off any wadding from the underside of the lid and pinch the wadding over the corners to remove excess (B).

♥ **STEP FOUR** Measure and cut a piece of calico to fit over the top and sides, allowing for a turning allowance to attach it to the underside of the lid. Lay the calico on your table and place the lid on top, covered side facing down. Starting from the middle of each edge and working towards the corners, staple the calico in place using 6mm staples. On the back edge, cut around the hinges using a 'V' cut, and at the corners, make a bed sheet pleat so the fold is visible from the side edge only (C).

♥ **STEP FIVE** Turn the lid top side up and add one layer of polyester wadding over the calico, pinching the wadding over the corners to remove excess.

♥ **STEP SIX** Measure across the lid to the underside and cut a piece of your fabric, with a turning allowance of 3cm. Lay the fabric face down on the table and place the lid on top, covered side facing down. Starting from the middle of each edge, staple the fabric in place, as with the calico, making 'V' cuts around the hinges (D).

♥ **STEP SEVEN** Turn the lid over and cut a piece of calico to exactly fit the underside. Staple the calico in place using size 6mm staples (E).

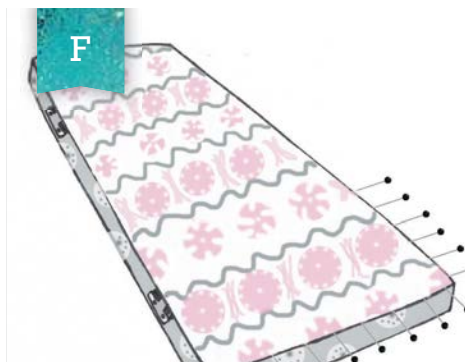
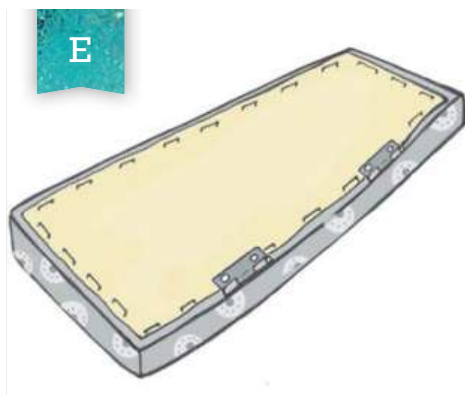
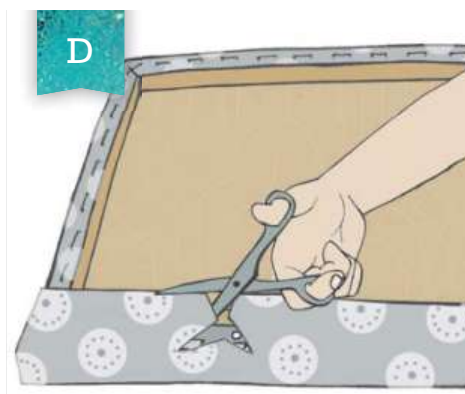
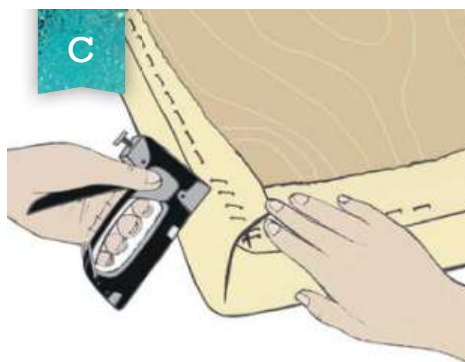
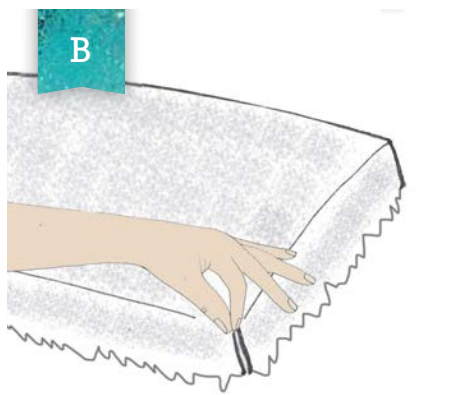
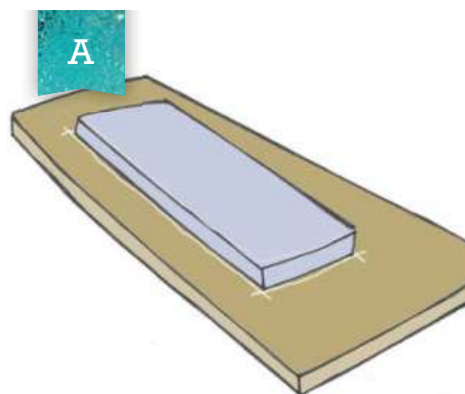
♥ **STEP EIGHT** Measure and cut the fabric for the inside of the lid, allowing for at least a 1.5cm turning allowance. Along the back edge of the lid, apply back tack tape to the

wrong side of the fabric in between and to either side of the hinges.

♥ **STEP NINE** Add a piece of polyester wadding over the calico and fold the attached fabric over it. Pin around the sides and front edge (F), turning the fabric edges under and pulling it taut as you go. Set the lid aside.

TOP TIP

You can add single piping around the lid edge. Cut the piping into two pieces, one to fit between the hinges and one to go around the front edge and sides.



The choice of fabrics to cover the box is entirely up to you to fit in with your room scheme. The box can be used to store anything, so the choice of fabric is equally varied.



Blanket box (CONT)

BASE SECTION

♥ **STEP ONE** Measure the outside of the base and cut two pieces of 1.25cm foam to fit, one piece for the front and sides and one for the back. Working in a well-ventilated area, spray glue the foam pieces on one side and stick them to the base. Using 8mm staples, staple the foam in place around the edges (G).

♥ **STEP TWO** Apply two layers of polyester wadding over the foam, tearing away any excess at the top or bottom edges.

♥ **STEP THREE** Measure and cut a piece of calico to fit the front and sides of the base and another to fit the back. Staple in place at the back corners using 8mm staples, and trim off any excess (H).

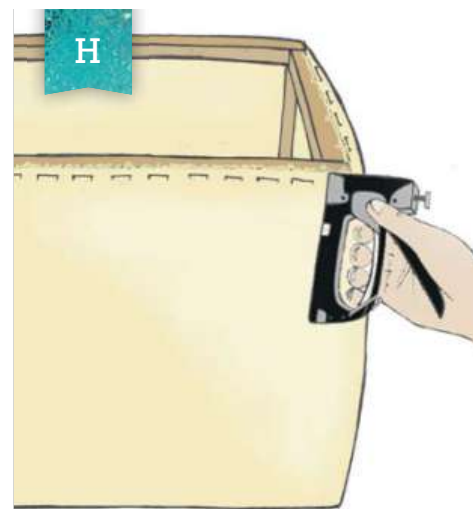
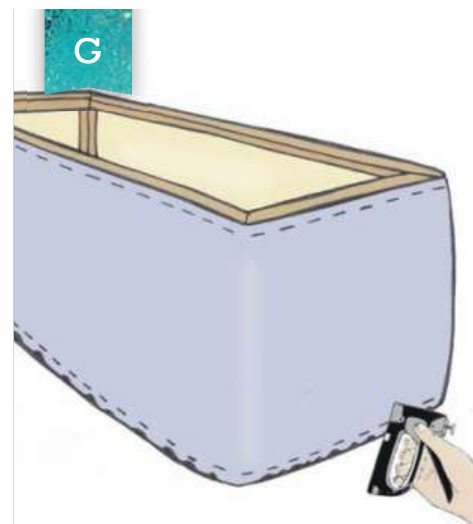
♥ **STEP FOUR** Starting with the back of the base, measure and cut a piece of fabric to fit, allowing for a turning allowance of 3cm on all sides. Turn the fabric to the wrong side and lay the top edge of the fabric along the rim of the base. Use some back tack

tape to attach the fabric to the top edge of the base.

♥ **STEP FIVE** Add one layer of polyester wadding to fit over the calico on the back of the base. Fold the fabric around the sides and staple a line down the edge into the base side using 8mm staples. This line of staples will not be visible as the front panel of fabric will cover them.

♥ **STEP SIX** Measure and cut the fabric for the front and sides of the base (cut as one piece). Attach using back tack tape to the rim, as before. Snip into the corners of the fabric as you turn the corners to avoid puckering (I).

♥ **STEP SEVEN** Add one layer of polyester wadding to fit over the calico on the sides and front of the base only. Pull fabric over and staple it to the underside of the base using 6mm staples. Fold under the side edges and pin them all the way down using small pins.



The techniques used on this blanket box can be applied to other items, so you can create matching smaller boxes and footstools to go with the main piece.



THE FINISHING TOUCHES

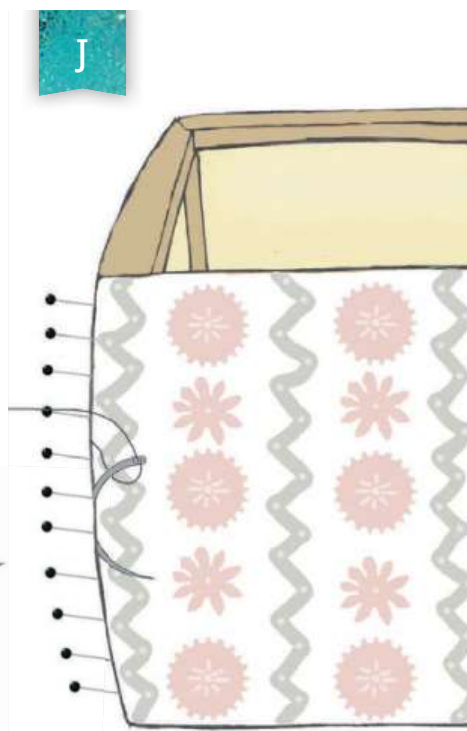
♥ **STEP ONE** Stitch the pinned edges of the lid and the base with slip stitch (J).

♥ **STEP TWO** Measure and cut a piece of platform cloth for the underside of the base. Attach with 6mm staples all the way around, placing the staples every 2.5cm.

♥ **STEP THREE** Start in the middle of each side and work your way out to the corners, pulling taut as you go.

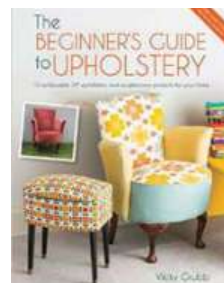
♥ **STEP FOUR** Use a quick unpick to make little slits in the platform cloth over the screw holes where the legs are attached. Screw in the legs.

♥ Screw the lid to the base and start filling your finished blanket box.



TOP TIP

Keep the slip stitches close together for a neater look.



This project is taken from *The Beginner's Guide to Upholstery* by Vicky Grubb, published by David & Charles
RRP £15.99

RLDSEPT15

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Metal upcycled wall clock

HOME REFURB

Every craft person and DIYer has random bits of metal lurking in drawers and pots, just waiting for the right project to come along to use them on – and here it is, a wall clock with a bit of steampunk retro feel.

Project and photography by Dremel (www.dremeleurope.com/gb/en/)

MATERIALS

☐ Silver and brass pieces, to mark clock numbers

☐ Clock movement

EQUIPMENT

☐ Hot glue gun

☐ Dremel 8200, with brass brushes 19mm, 13mm and 3.2mm, and bristle brushes 13mm and 3.2mm

☐ 1mm multipurpose high temperature glue sticks

♥ **STEP ONE** Once you have chosen the pieces you would like to use to create your clock, begin brightening them up by polishing with your Dremel® Rotary Tool. If you are cleaning brass pieces, we recommend using brass brushes. These brushes are non-sparking and softer than steel, so they will not scratch. Use brass brushes if you're cleaning soft metals like gold, copper or brass.

♥ **STEP TWO** Slowly make light passes across your workpiece. We began by cleaning larger areas with the 536 brush and got into tighter spaces with the 537 brush. If you are cleaning silver pieces, use bristle brushes. These are perfect for light de-burring, cleaning or polishing of silverware, jewellery and other precious metals. For extra shine, use bristle brushes with polishing compound.

♥ **STEP THREE** Mount your polished pieces to the wall, here we used hot glue.

♥ **STEP FOUR** Add a finishing touch to your clock by embellishing the clock movement (the centre of the clock with the hour and minute hands). Note that if you are going to be adding polished pieces to the movement itself, a battery powered movement may not be able to sustain the weight. We found that a corded movement worked best in holding up heavier pieces of silver.

♥ **STEP FIVE** We took the centre of an old corded movement and hot-glued the handle of an old spoon and a knife to the hands of the clock. We hid the cord by running it through the wall.

TOP TIP

When using any polishing brushes, always run your tool at 15,000 RPM and no higher.





AFFORDABLE PLATE ART

Challenged to recreate expensive plate art on the cheap, here's the fabulous result Sarah Goldberg came up with, which you can do too...

Project and photography by Sarah Goldberg from While They Snooze
(whiletheysnooze.blogspot.co.uk)





AFFORDABLE PLATE ART HOW TO...

MATERIALS

- ☐ **30 plates** - I got mine at Dollar Tree for a buck! (you might want to buy a couple of extras in case of breakages)
- ☐ **Something to hang the plates with** - I used 30 medium Command Strips. You could use actual plate hangers, but they were too expensive for me (around \$3 each). I've also seen some people hot glue some sort of loop on the back to hang plates

EQUIPMENT

- ☐ **A Sharpie**
- ☐ **A projector** - My husband was lucky enough to borrow one from work that hooked up to the computer, but I think you can rent/borrow them from libraries too. Also, there are lots of tutorials around the net on how to make a projector if you don't have access to one
- ☐ **Botanical line drawn image to project onto the plates**



♥ **STEP ONE** Buy some plain white plates!

♥ **STEP TWO** Stick Command Strips to all of your plates, just inside the rim on the back and label your plates. A1, A2, A3... B1, B2, B3... and so on. This way, when they come down, you'll know how to put them back up.

♥ **STEP THREE** Make a level line on your wall for the first row of plates. I taped a scrap board to my wall to act as a ledge. I stuck the centre plate up first and then stuck the next ones right beside, almost touching.

♥ **STEP FOUR** Continue sticking your plates. I put the centre plate first for each row and then worked outwards from there. Push the plates together in the centre of each row so that the plates are touching.

♥ **STEP FIVE** Why you need Command Strips clear

off the wall, leaving only the Command Strip on the wall to cure before hanging your piece permanently. I failed to do this, and had a plate crash down like a giant game of Plinko, taking the plates below with it. I might also add that this happened at 2am. My husband thought we were being invaded. It was not a fun evening, not at all. Let's have a moment of silence for the two plates lost in the chaos.

♥ **STEP SIX** After your strips cure and you stick the plates back up (this time it worked, they've been up over a week and no casualties), you're ready to trace. I chose to do a botanical print I found via Thrifty Decor Chick. It's from the NYC Digital Gallery. Set up the projector so that the image is fairly centred and go to town. The tracing part only took about an hour.

♥ **STEP SEVEN** After I had it all traced, I went back over some parts to make them darker. Now you're done.



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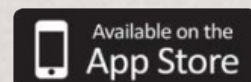
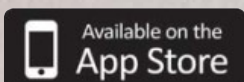
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Garden shutter message centre

HOME REFURB

An old shutter doesn't have to be left outside to flake and rot, it can be brought inside, given a little care and attention, then converted into a message board that adds rustic style to your home.

Project and photography by Susan Stevenson from Homeroad (www.homeroad.net)

MATERIALS

- ☐ An old shutter
- ☐ Miss Mustard Seed Milk Paint
- ☐ French garden sign
- ☐ Strong glue or nails
- ☐ Copper basket
- ☐ Screws
- ☐ Miss Mustard Seed Tough Coat

EQUIPMENT

- ☐ Paintbrushes
- ☐ Hammer
- ☐ Drill
- ☐ Sandpaper

♥ **STEP ONE** First paint the shutter with Miss Mustard Seed Milk paint in Curio and attach an old arched French garden sign to the top to resemble a roof, using strong glue or nails.

♥ **STEP TWO** Next, drill a couple of holes in the bottom of the shutter and attach a copper basket with a beautiful patina to the bottom of the shutter with screws.

♥ **STEP THREE** To finish off, use Miss Mustard Seed Tough Coat to seal the milk paint and darken the chalky milk paint colour.

♥ **STEP FOUR** When the sealer dries, heavily sand the piece to remove some of the shine and to distress the slats.

♥ **STEP FIVE** Add DIY aged clothes pins to the shutter slats to hold cards and memos.

TOP TIP

Attach a few hooks to the bottom of the copper basket to make a handy place to hang your sets of keys.







PING-PONG MARQUEE LETTERS

There are better things to do with dented ping-pong balls than try to play table tennis, like making a sign fit for a star.

By Kate Albrecht AKA Mr. Kate (www.mrkate.com)



THE LETTERS GIVE A MARVELLOUSLY THEATRICAL FEEL TO A ROOM, SO SPELL OUT WHAT CREATES A LITTLE DRAMA IN YOUR LIFE.

PING-PONG MARQUEE LETTERS HOW TO...

MATERIALS

- ☐ **Papier-mâché letters**
- ☐ **Spray paint, colour of your choice**
- ☐ **LED twinkle lights** (4-5 boxes, depending on your word length)
- ☐ **White ping-pong balls** (10-12 for each letter)
- ☐ **Twine**
- ☐ **Picture ledge shelf, long enough for your word**
- ☐ **Level**
- ☐ **Screws and anchors**

EQUIPMENT

- ☐ **Craft knife**
- ☐ **Drop cloth**

♥ **STEP ONE** Use the craft knife to cut out the backs of your letters.

♥ **STEP TWO** Set up the drop cloth outside and spray paint the letters the colour of your choice. Let dry for about 1 hour. You may want to apply two coats.

♥ **STEP THREE** On the front side of each letter, make evenly spaced 'X' cuts along the centre of the letter shape, where you want the lights to show. I left 6-7.5cm between each cut.

♥ **STEP FOUR** Think about where you plan to display the word and make sure the plug end of a string of twinkle lights will be where you need it.

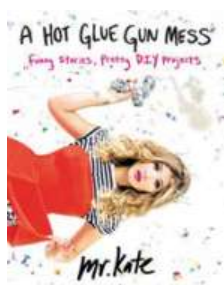
♥ **STEP FIVE** Starting with the first letter in your word, grab a string of twinkle lights and push the light bulbs through the 'X' cuts from the back. Connect another string of lights as needed, going from letter to letter and storing the cord and any extra bulbs in the hollow back of a letter if you need to.

♥ **STEP SIX** Make a small 'X' cut on one ping-pong ball for each light bulb that's showing. Push a ball onto each light bulb.

♥ **STEP SEVEN** Wrap any cord that is showing with twine to achieve a more finished look. Tie a knot every 10-15 wraps to keep the twine from unravelling.

♥ **STEP EIGHT** Hang the picture ledge using a level and the appropriate nails or screws for your wall.

♥ **STEP NINE** Arrange the marquee letters, tucking the connecting cord behind the lip of the picture ledge, and plug in your brilliant new light art.



This project is from *A Hot Glue Gun Mess* by Mr. Kate, published by William Morrow, an imprint of Harper Collins. RRP £12.99



Reloved THREE WAYS

Wall art

Like an empty page in a sketchbook, a plain white wall cries out to be filled and these three projects are superb inspiration to fill your walls with art. Take the ideas and techniques and develop your own unique designs...

By Clare Youngs

Living wall

MATERIALS

- ☐ 2 tongue-and-groove floorboards, each measuring 127x20cm
- ☐ Wood glue
- ☐ Wire mesh measuring 80x50cm
- ☐ Strip of wood measuring 200x4cm and 1cm in depth
- ☐ 2 plastic seedling trays, the deeper the better
- ☐ Panel pins
- ☐ Plants
- ☐ Compost

EQUIPMENT

- ☐ Tape measure
- ☐ Wood saw
- ☐ Wire cutters
- ☐ Staple gun
- ☐ Hammer
- ☐ Gardening gloves

♥ **STEP ONE** To make the frame, use a wood saw to cut a 24cm length from one end of each of the floorboards. Run wood glue down each side of the shorter lengths and sandwich them – top and bottom – between the two floorboards, as shown.

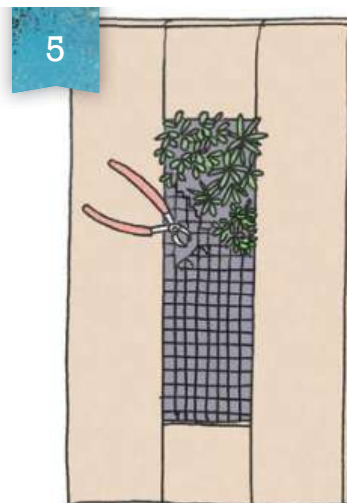
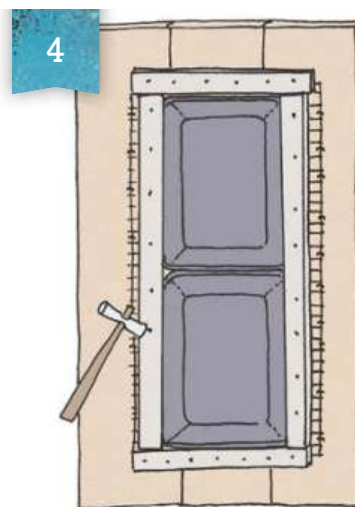
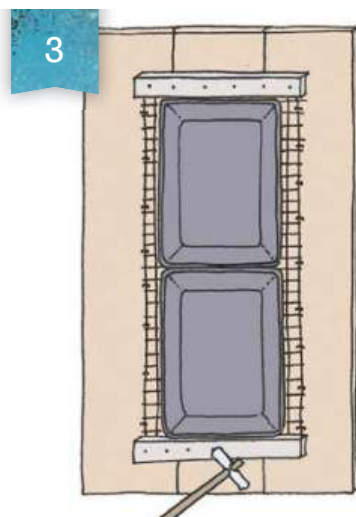
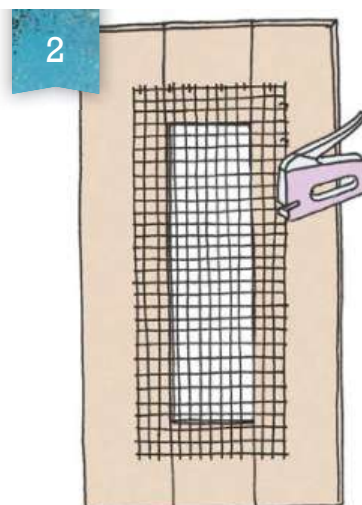
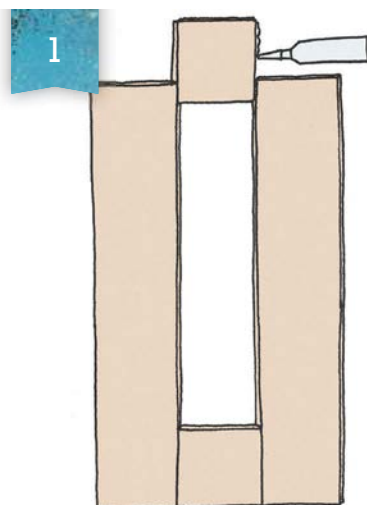
♥ **STEP TWO** Turn the frame over. Place wire mesh over the hole in the frame, with a 10cm overlap all the way around. Use wire cutters to trim the mesh to the right size and a staple gun to fix it in place.

♥ **STEP THREE** Cut two batons from the strip of wood. Make them 10cm longer than the width of the seedling trays. Arrange the trays over the hole in the frame – face down and short edge to short edge. Keep any overlap with the frame more or less the same top, bottom and sides. Centre the batons above and below the trays, just catching the lips of the trays, and hammer in a couple of panel pins to hold the trays in place. (Hammer in a couple of panel pins from the other side for extra strength, if you like.)

♥ **STEP FOUR** Measure the space between top and bottom batons and cut two batons from the strip of wood to the same measurement. Place these between the top and bottom batons so they cover the lips at the side edges of the trays. Hammer in panel pins to secure.

♥ **STEP FIVE** Turn the frame over. Make cuts in the wire mesh and bend it back on itself so that you can plant the trays. Fill any gaps between the plants with compost and wear gardening gloves to prevent getting scratched by the wire.

♥ **STEP SIX** Water the plants. It is a good idea to leave the frame flat for a few days to let the plants settle and start rooting in. Once mounted, it is best to lift the frame from its position and water the plants while the frame is flat.



Vertical indoor greenery raises the humble pot plant to new heights and creates a stunning feature in any contemporary setting. Succulents are ideal plants to bring this project to life.



1

Pretty patchwork

MATERIALS

- ☐ Templates
- ☐ Plain or graph paper
- ☐ Tracing paper
- ☐ Thin card stock (card)
- ☐ Scraps of paper
- ☐ Craft (PVA) glue

EQUIPMENT

- ☐ Masking tape
- ☐ Pencil
- ☐ Craft knife
- ☐ Cutting mat
- ☐ Ruler

♥ **STEP ONE** Enlarge the hexagon templates to the right size using a photocopier. Alternatively, scale them up using graph paper. Trace the templates, transfer them to card stock (card), and cut them out. Use a craft knife and protect your work surface with a cutting mat.

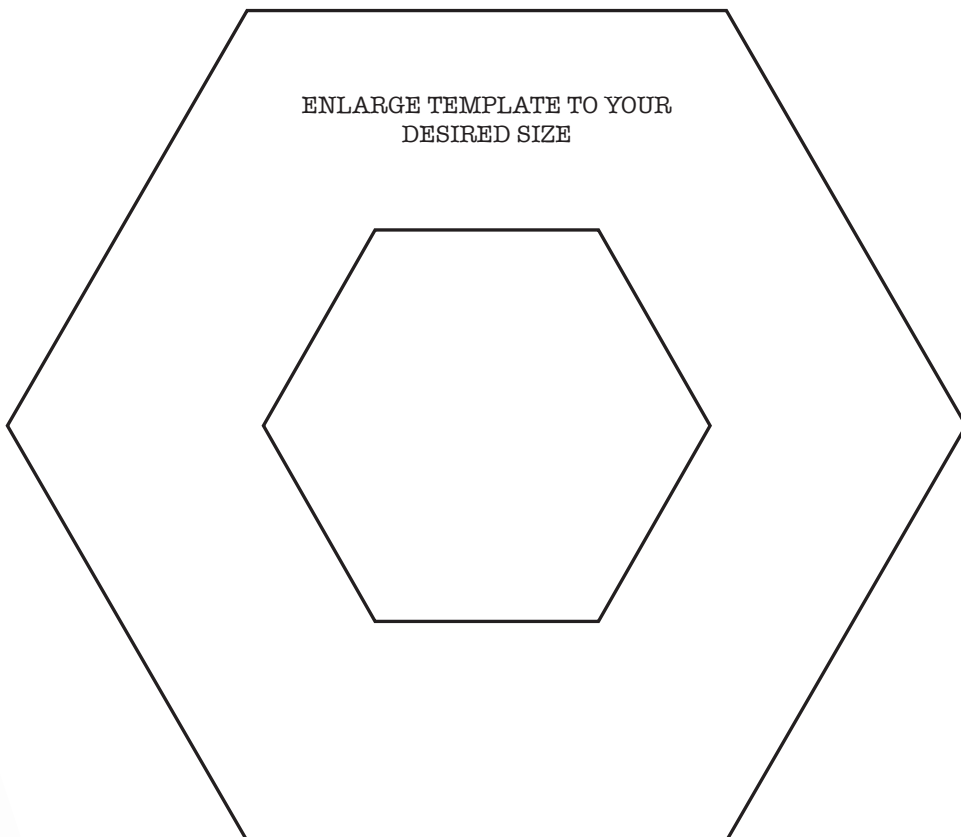
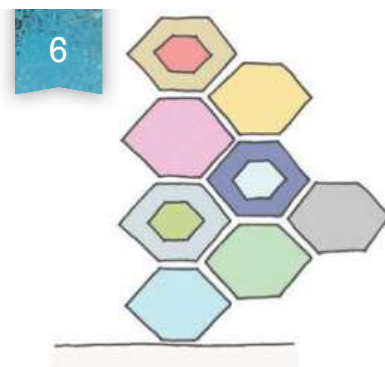
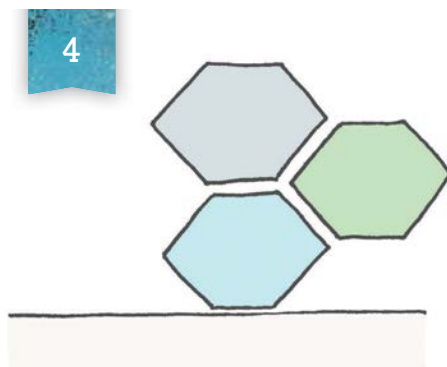
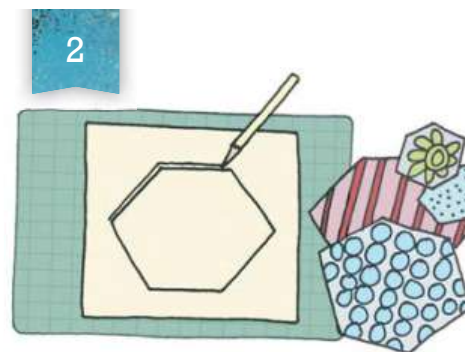
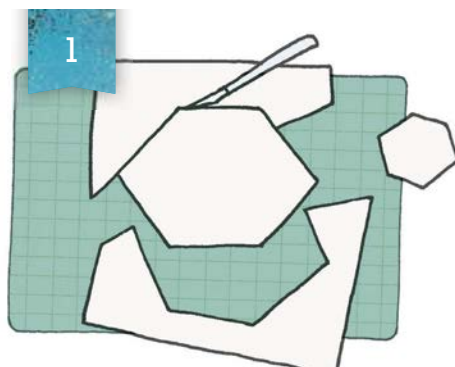
♥ **STEP TWO** Draw around each card template on the backs of different plain and patterned scraps of paper.

♥ **STEP THREE** Cut out your hexagons using a ruler and craft knife for nice crisp edges.

♥ **STEP FOUR** Start assembling your patchwork on the wall. Take each large hexagon, spread glue over the back and position it where desired on the wall. Align the bottom edge of the hexagon with the straight edge of the baseboard (skirting board).

♥ **STEP FIVE** Continue until you have stuck down all of your large hexagons, keeping an even gap of 8mm between each one.

♥ **STEP SIX** To complete the patchwork, stick some of the smaller hexagons onto the larger ones, centring them by eye. You don't have to put a smaller shape on all of the large ones. It is quite nice to vary it.



Mix geometric patterns with sections cut from old comics, add more typography for a graphic and contemporary look, or mix in sections cut from the kids' paintings and drawings.



2

Copper blocks

MATERIALS

☐ **Wooden blocks in various sizes.**
Mine were cut from 8.5x3.5cm planks. I cut lengths measuring 14cm, 10cm and 8.5cm

- ☐ **White paint**
- ☐ **Templates**
- ☐ **Coloured paper**
- ☐ **Craft (PVA) glue**
- ☐ **Copper leaf (the rub-down type with backing paper)**

- ☐ **Tracing paper**
- ☐ **Spray adhesive**

EQUIPMENT

- ☐ **Paintbrush**
- ☐ **Craft knife**
- ☐ **Cutting mat**
- ☐ **Ruler**
- ☐ **Pencil**
- ☐ **Scissors**
- ☐ **Face mask**

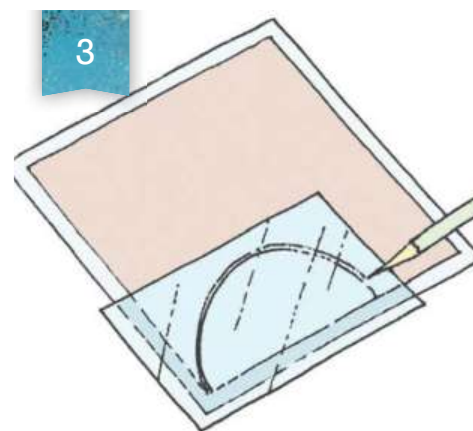
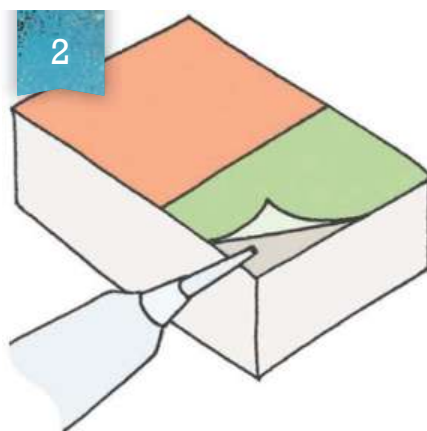
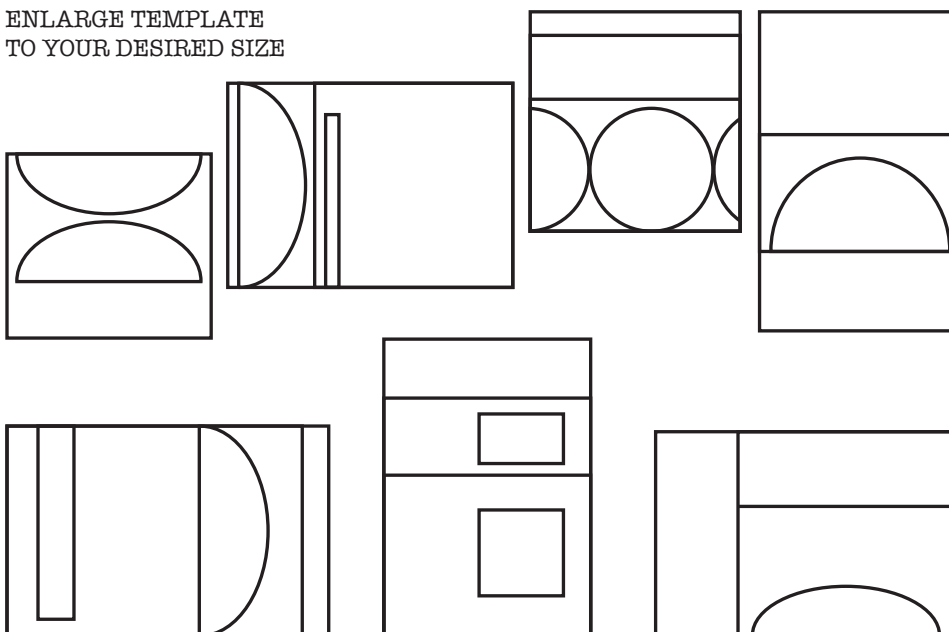
♥ **STEP ONE** Paint the sides of the blocks in white paint.

♥ **STEP TWO** You can use the templates provided or create your own designs. If using the templates, enlarge them to the right size on a photocopier and cut them out. Alternatively, scale them up using graph paper. Cut strips of coloured paper to cover each block front. Use a craft knife and ruler for this, and protect your work surface with a cutting mat. Using craft (PVA) glue, stick each strip down, butting edges up against each other for a nice, flat surface.

♥ **STEP THREE** Use the templates to make shapes from the copper leaf. Enlarge the templates to the right size and use a pencil to draw each shape onto tracing paper and transfer it to the reverse (backing paper side) of the copper leaf. Cut different shapes, if you like, and make circles of different sizes. Use scissors to cut curved edges.

♥ **STEP FOUR** Coat the surface of the copper leaf pieces with a thin layer of spray adhesive. Always follow the manufacturer's instructions when using this glue – you should wear a mask. Carefully pick up each shape by the overlapping edge of the backing paper (see

ENLARGE TEMPLATE
TO YOUR DESIRED SIZE



tip) and lay it, copper side down, in position on the block.

♥ **STEP FIVE** Peel off the backing paper. Lay a piece of tracing paper over the top of the shape and rub down smoothly.

COPPER LEAF

When cutting the copper leaf, draw each shape so that one edge is right on the outer edge of the copper leaf. This will give you a small overlapping section of backing paper to hold when sticking down the copper leaf.



Reloved READER OFFER

To buy this book for the special price of **£9.99** including free UK P&P call **01256 302699** and quote code **EC9**.

These projects are taken from *Wall Art* by Clare Youngs, published by CICO Books. Visit www.cicobooks.co.uk
RRP £12.99

The gorgeous copper leaf shimmers in the changing light, making an eye-catching feature. I've used wooden blocks for this project, but small, ready-made canvases work well too.



3



Vintage paper flowers

MIDWEEK MAKE

The best creations aren't just about the end product, but about the materials you use to create it. These paper flowers are lovely decorations, made all the more so for being made from vintage paper dressmaking patterns.

By Lyndel Miller

MATERIALS

- ☐ **Vintage paper dressmaking patterns**
- ☐ **Millinery stamens**
- ☐ **Jewellery wire** (fine)
- ☐ **Twigs** (if making them for a vase to display as a floral arrangement)

EQUIPMENT

- ☐ **Scissors**
- ☐ **Wire cutters**

♥ **STEP ONE** Open out a pattern piece. Measure and cut it into four 20x50cm strips. Layer the strips on top of each other.

♥ **STEP TWO** Accordion-fold the paper to the end of the strip. Set aside.

♥ **STEP THREE** Cut a 15cm length of jewellery wire. Wrap it around the centre of the stamens. Twist the wire firmly to secure. (How many stamens you use is up to you – I generally like to use 8-10 per flower.)

♥ **STEP FOUR** Attach the stamens to the centre of the folded paper. Wrap the wire around and twist it at the base.

♥ **STEP FIVE** Fan open the paper and the flower stamens.

♥ **STEP SIX** Working first with one side of the fan, separate the top layer of the paper from the rest, pulling it gently and slowly away, starting at the ends and pulling towards the centre. Work slowly and carefully so as not to rip the delicate paper.

♥ **STEP SEVEN** After the first layer is separated, begin on the second layer, doing the same thing on each layer until one half of the flower is full and rounded. Repeat the step for the other side of the flower.

TOP TIP

We love these paper flowers in a vase, using tortured willow for the stems. They can also be used as an adornment for a wrapped gift, tied to the back of a party chair, used as part of a paper garland, or even to make a door garland using varied sizes could look lovely.



This project is taken from *Naked Cakes* by Lyndel Miller, published by Murdoch Books **RRP £20**. Photography by Mindi Cooke.





CROCHET STOOL COVER

Crochet your own granny square-covered stool as a colourful and trendy update for any cosy kitchen or craft room.

By Claire Culley and Amy Phipps



THERE IS NO SET ORDER TO PUT YOUR YARN COLOURS IN, SO GO WILD WITH MISMATCHED ROW STRIPING FOR A DRAMATIC LOOK.

CROCHET STOOL COVER HOW TO...

MATERIALS

- ☐ **Lots of different colours of chunky yarn – you can use new balls or leftover bits and bobs**

- ☐ **Stool**

EQUIPMENT

- ☐ **9mm crochet hook** (UK00, USM/13)
- ☐ **Scissors**

♥ **STEP ONE** Using your first yarn colour, make 3ch and join with sl st and make a loop. Round 1: Ch3 (counts as first tr), 2tr into centre of ring, ch2, *3tr into centre, ch2; rep from * twice more, sl st into top of 3 ch to join. You should have four clusters of 3tr sts bridged together by 2ch that form your corner spacing. Break yarn.



♥ **STEP TWO** Round 2: Change to your next colour, make a loop and push the hook through the ch/corner sp closest to your cast-off tail. Place your new colour loop onto the hook and slip through to join the new colour to square. Ch3, then work 2tr into this corner sp to make the first of two tr clusters.



♥ **STEP THREE** Ch2 (acts as corner spacing) and 3tr into same sp. Each corner will have two tr clusters to make the angle.

♥ **STEP FOUR** Place hook into the next corner sp, *3tr, ch2, 3tr (there are no ch sts between the clusters on the flat sides, only between corner clusters). Rep from * twice more to end of round and sl st to join at top of 3ch.



♥ **STEP FIVE** Round 3: Start as before and sl st next colour into corner sp to join. (Ch3, 2tr, ch2, 3tr) into same space = first corner cluster. Place your hook into next sp, *3tr. There will only be one cluster repeat in this side space. Move your hook into the corner ch sp and work 3tr, ch2, 3tr; rep from * to end where you will have four corner double clusters and four side single clusters.



♥ **STEP SIX** Round 4: Starting at corner, work as Round 3, adding an extra single cluster between each of the corners. (Corner, 3tr into next sp, 3tr into next sp, corner.) Rounds 5–13: Rep this pattern of corner shaping with 3tr, ch2, 3tr then working single clusters into each of the next side sps. (Corner, 3tr into next sp, 3tr into next sp; rep as many times as it takes to work along the side; corner.) Break yarn and fasten off after round 13. Use the hook to weave in any cut ends.

♥ **STEP SEVEN** Lay the square neatly on top of the stool with corner points lined up, right side facing you. To attach the piece, weave around the edge of the entire square with the hook, picking up every 3rd st.

♥ **STEP EIGHT** When you get to the corner, hook your yarn through the central space in the corner of the row below. Later, we'll tuck this pointy corner underneath out of sight.

♥ **STEP NINE** When you've woven all the way around your square and back to the start, tie a half knot and pull the ends, drawing the crochet fabric to fit around the square base top of your stool. Tuck all four pointy corners underneath the main body of crochet and out of sight. Tie again to secure tightly.

♥ **STEP TEN** Snip the ends down and tuck up.



This project is taken from *Crochet* by Claire Culley and Amy Phipps, published by GMC (www.thegmcgroup.com). RRP £12.99

TENSION

3 tr st clusters and 4 rows to 4in (10cm) using chunky yarn and 9mm hook.

Note: With this project you're using a hook larger than would normally be used with this weight of yarn, to give a more relaxed tension to the finished giant granny square. This allows you to fit the square over the stool top easier.



Kate Whitehead

Sally FitzGerald meets an upcycler with a passion for all sorts of textiles and making the most of local resources to create items of beauty.

UPCYCLING HEROES



- ♥ **Here** Hand woven shawls.
- ♥ **Left** Hand woven textile
- ♥ **Bottom left** Origami zip bags.
- ♥ **Top right** Kate with some of her creations.
- ♥ **Middle** Fusing different materials together
- ♥ **Bottom** Handmade kimonos and bags

Made in Britain' is a label that is increasingly back in fashion for people in the UK. There's a real desire to resurrect our industrial heritage, bring our traditional crafts back to life and be proud of the skills that many of our ancestors spent decades perfecting. This patriotic notion spills into upcycling as well, and it's a concept that textile upcycler Kate Whitehead is particularly passionate about.

After crafting a doll's house from a cardboard box at the age of seven, Kate was hooked on crafting and continued to pursue it as a hobby until she completed a diploma in Jewellery through Art and Design at the Bradford School of Arts and Media in 1984 and then decided to set up her own jewellery design business.

When she went back to study as a mature student in 2011, her interests changed from jewellery to textiles, and in particular weaving, embroidery and upcycling. Kate tells us how her new business direction began, "In our first year, we had the opportunity to play and experiment with knit, print, weave and embroidery. I found knitting on the machines very stressful and too mathematical for me – I enjoyed print, especially hand pulled print

rather than digital. I took to weaving from day one, it was like finding a gentle friend. I fell in love with its meditative quietness and the simplicity of it. After winning a first prize from Holland and Sherry and a commendation from the clothworkers society in my first year, I was hooked. My love for embroidery then developed in my third year. During research for my final collection I learnt about slow stitch, again a gentle slow process that steps away from our busy lives. I love simple stitches – running stitch, cross stitch and stitches for repairing fabric."

Combined with Kate's love of traditional stitching and weaving methods was her long-standing relationship with fabric. She reveals, "My father and grandfather were in textiles. As a child I remember the smell of the cloth that had been dyed and finished at their mills and seeing fabric remnants at home. My mother used to make dresses – as children my sister and I wore handmade clothes. One of my favourite all time things is a patchwork quilt my mother made from our old dresses. I still love seeing and touching the quilt that holds and depicts happy stories and memories. A reason I particularly like using salvaged fabrics now is that I love the fact that they have a past, that they have stories. I see beauty and potential in

poor and discarded materials. As an adoptee

shown at New Designers, Polly Leonard, the
Selvedge

designs are outsourced to low cost economies,
set up my business to go against the grain of

Kate will be on stand number 46 at this year's Great



to embroider into. Getting the colour right is

yarns and embroidery thread sit side by side in

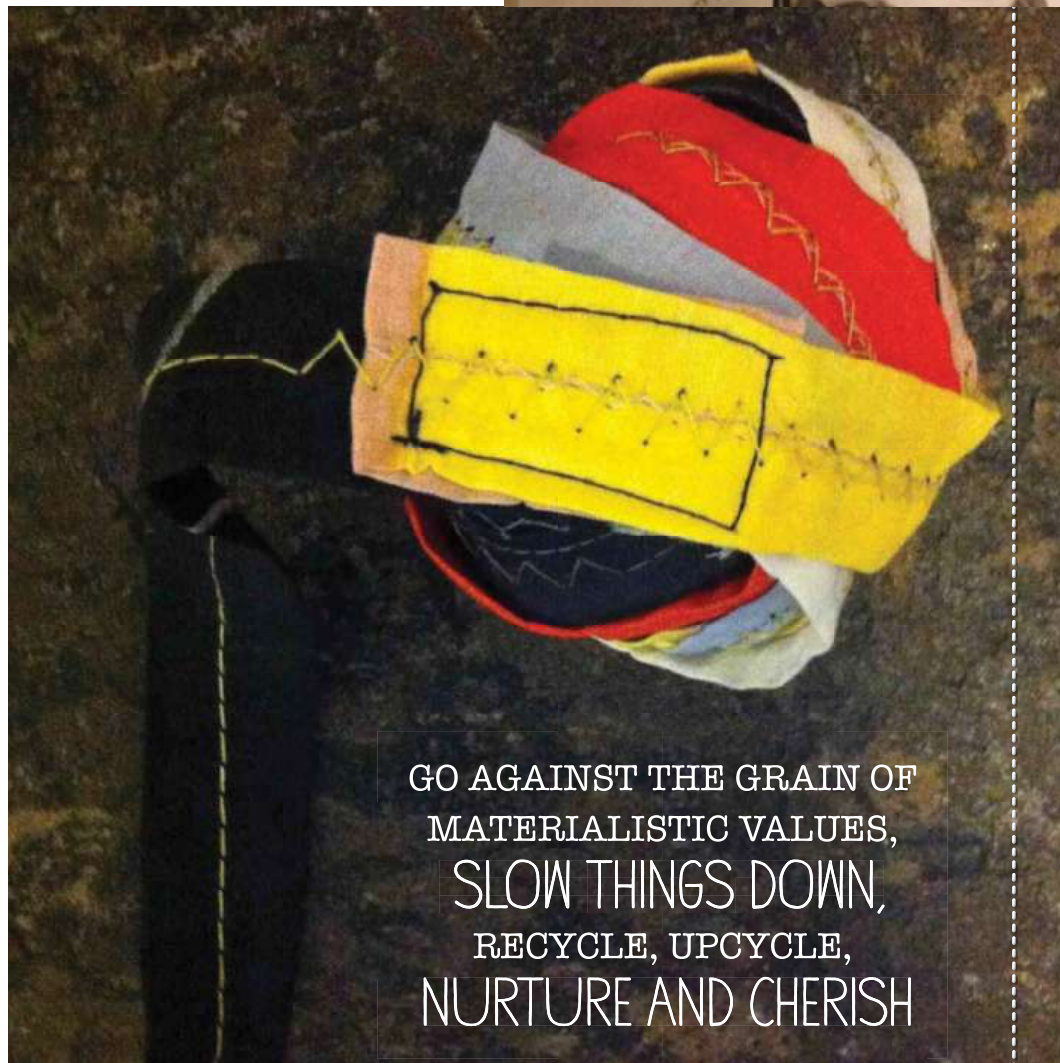
The majority of Kate's work involves
washing, dying and repairing fabric to either

embroidered patches for her handmade
kimonos for smaller pieces. However, one

year, I was asked to do a piece that involved

of found fabric stitched to lengths of inner

pleased with the finished piece, but it made
me appreciate the materials I normally work



GO AGAINST THE GRAIN OF
MATERIALISTIC VALUES,
SLOW THINGS DOWN,
RECYCLE, UPCYCLE,
NURTURE AND CHERISH







STRING CUSHION

Use up all your precious scraps of fabric
by making this cheerful cushion – the
more fabric types you have, the better!

By Jessica Alexandrakis

HOME REFURB

PRESSING SEAMS OPEN WHEN ASSEMBLING WILL ELIMINATE A BULKY CENTRE AND MAKE THE CUSHION EASIER TO QUILT.

STRING CUSHION HOW TO...

MATERIALS

- ☐ Assorted scrap fabrics in strips or strings, separated into brights and neutrals (the equivalent of 8-12 fat eighths)
- ☐ Two pieces of fabric for the cushion back, 42x30.5cm each
- ☐ 51cm square piece of wadding
- ☐ 51cm square piece of lining fabric
- ☐ 5x18cm piece of fusible interfacing
- ☐ 2 buttons
- ☐ 2 small hair elastics
- ☐ 190.5cm of binding, cut 5.5cm wide
- ☐ Thread for piecing, thicker thread for attaching the buttons
- ☐ 40.5cm cushion pad

EQUIPMENT

- ☐ Spray tack
- ☐ Thin paper or newsprint
- ☐ Sewing machine

♥ **STEP ONE** Cut out four pieces of paper, measuring 21.5cm square, from thin paper such as newsprint.

♥ **STEP TWO** Follow steps 1-8 opposite to make the string blocks, then stitch them together to make a 42cm square. Press the seams open.



♥ **STEP THREE** Carefully begin to remove the foundation papers. Press along the seam with your fingernail to loosen it slightly before tearing it.



♥ **STEP FOUR** Be careful not to pull or distort any of the stitches.

♥ **STEP FIVE** Carefully remove the foundation paper from the seam allowance. A pair of tweezers might be helpful here. Give the top a good press.

♥ **STEP SIX** Layer your top, wadding and lining fabrics, and spray tack. You can use calico for the lining fabric, or any fabric you're trying to use up.



♥ **STEP SEVEN** Quilt as desired.



♥ **STEP EIGHT** Stitch a hem on two pieces of the cushion back. First fold over 6mm of one long edge and press with a hot iron. Then fold over 1cm and press again before topstitching by machine.

♥ **STEP NINE** Layer the backing pieces on the wrong side of the quilted piece and mark where the buttons and hair elastics will go.

♥ **STEP TEN** Iron the interfacing strip horizontally on the wrong side of the lower backing piece, behind where the buttons are going to go.

CUSHION SIZE

The finished cushion will be 40.5cm square.



♥ **STEP ELEVEN** Attach the buttons by hand and attach the hair elastics by machine.



♥ **STEP TWELVE** Reposition the backing fabrics on the wrong side of the cushion top and pin into place.

♥ **STEP THIRTEEN** Pin the binding to the front of the quilted piece. Attach the binding by machine, assembling the cushion back at the same time. Take care to backstitch at the openings of the cushion back. Remove the pins and attach the binding to the cushion back by hand.

♥ **STEP FOURTEEN** Stuff the finished cushion cover with the cushion pad and enjoy.

MAKING STRING BLOCKS

♥ **STEP ONE** Draw a diagonal line across each of your four paper foundation squares. Draw a second line from the centre of the square out to a third corner.

♥ **STEP TWO** Work with the short side strings first. Take two light-coloured strings, place them right sides together and pin them to the foundation paper, starting about 6-13mm over the marked centre line. These raw edges will be covered by another fabric in a later step.

♥ **STEP THREE** Lower your sewing machine's stitch length to 1.7mm (15 spi) or around there. A shorter stitch length will make it easier to remove the papers later. Stitch along one side of these strings, sewing through the paper, with a 6mm seam. Make sure to backstitch at the beginning and end of the strip.

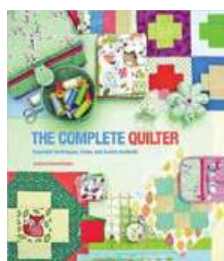
♥ **STEP FOUR** Open the fabrics and lightly press with a dry iron. Align two strings on either end of the stitched pieces and pin them into place. Stitch with a 6mm seam as before.

♥ **STEP FIVE** Continue adding light-coloured strings until the paper foundation is completely covered. It is helpful to pin each string and press them open in turn to avoid puckers and excess fabric in the block.

♥ **STEP SIX** Take your first dark-coloured string and pin it across the raw edges of all the light strings. Stitch into place. Your sewing line should follow the original pencil markings on the paper, or corner to corner.

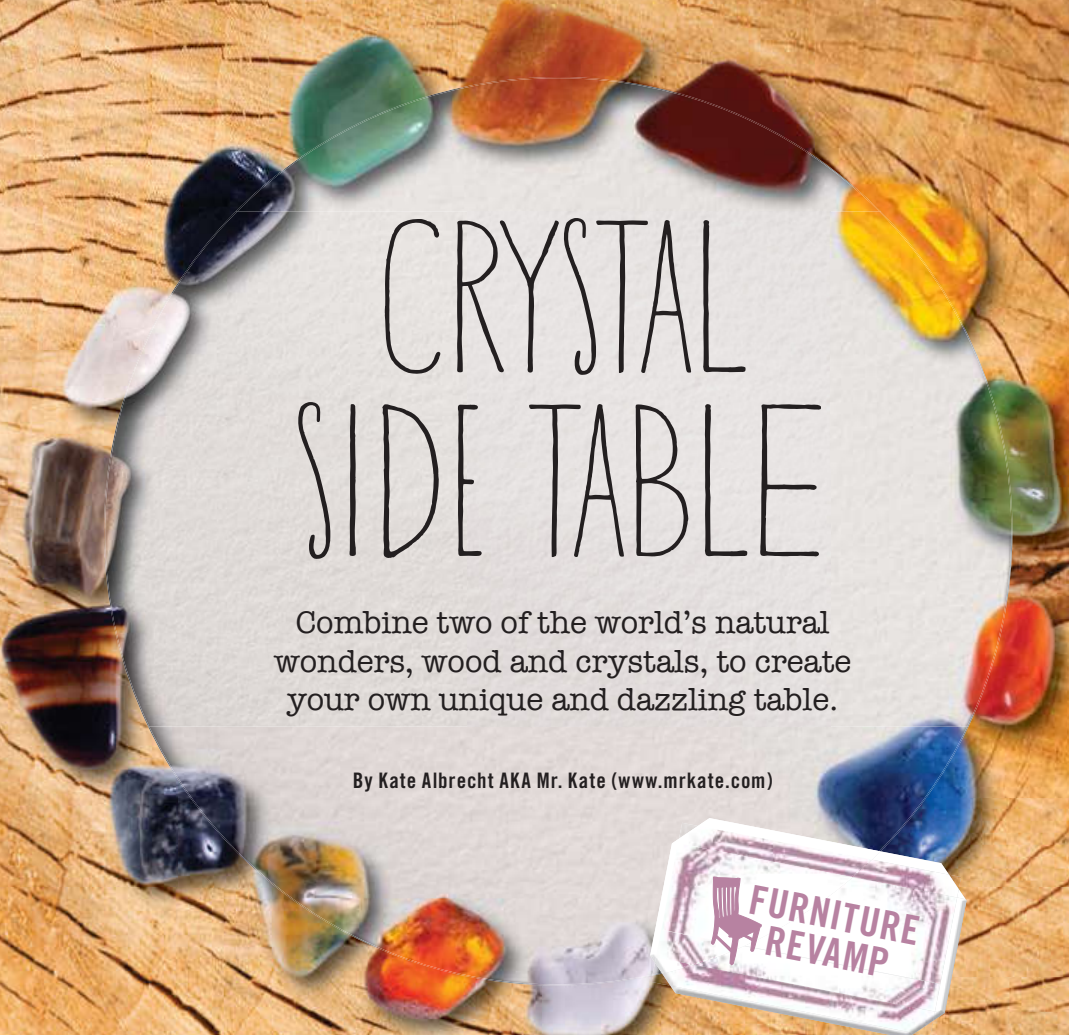
♥ **STEP SEVEN** Press, pin and sew more dark strings parallel to this one until the block is completely covered. Flip the block over and trim off the excess fabric with your acrylic ruler and rotary cutter. Use the foundation paper as a guide.

♥ **STEP EIGHT** Repeat steps 1-7 three more times to make four units. Arrange as in the example under step two opposite and stitch them together. Press seams open.



This project is taken from *The Complete Quilter* by Jessica Alexandrakis, published by Search Press. **RRP £12.99**





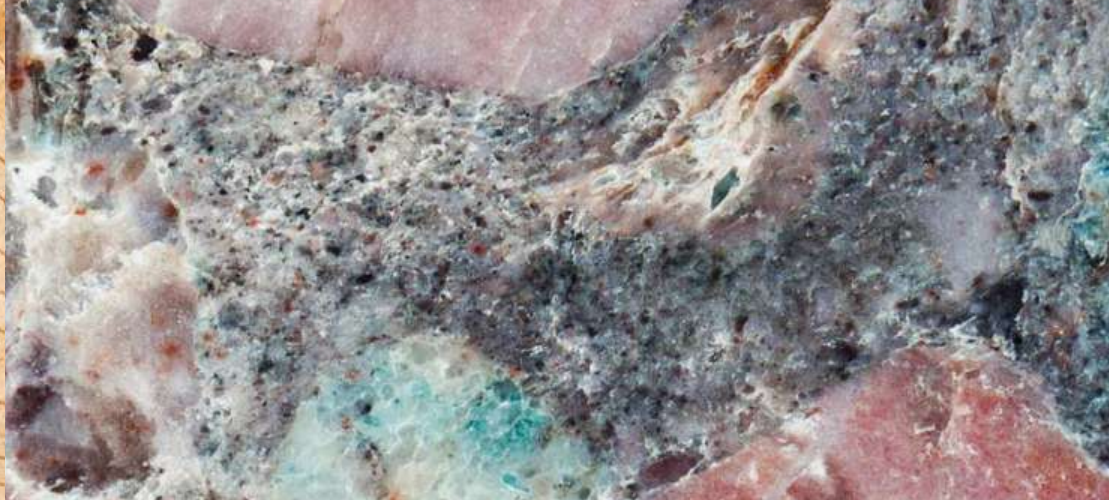
CRYSTAL SIDE TABLE

Combine two of the world's natural wonders, wood and crystals, to create your own unique and dazzling table.

By Kate Albrecht AKA Mr. Kate (www.mrkate.com)



YOU CAN INLAY
THE CRYSTALS IN
ANY PATTERN
YOU LIKE, JUST
CHISEL THE WOOD
AWAY AND DECIDE
IF YOU WANT
THE CRYSTALS TO
PROTRUDE FROM
THE SURFACE.



CRYSTAL SIDE TABLE HOW TO...

MATERIALS

- ☐ **Wood stump** (I raided mine from my neighbour's tree trimmings; find them at lumber yards or landscaping supply stores)
- ☐ **Crystals**
- ☐ **2-4 boxes of epoxy resin, depending on the size of the stump**
- ☐ **Polycrylic** (seals and keeps out the wood critters)
- ☐ **Table legs and screws** (optional – if your stump is thin and you want to add height)

EQUIPMENT

- ☐ **Sandpaper** (optional)
- ☐ **Wood chisel**
- ☐ **Hammer**
- ☐ **Disposable container and stir stick, to mix your epoxy**
- ☐ **7.5cm wide paintbrush**
- ☐ **Drill**

♥ **STEP ONE** Wood stumps that have been cut with a mechanical saw usually have smooth faces, so pick the side of the stump you want to be the top of the table. You may want to sand down some of the uneven ridges – I chose to leave them for an organic look. If you have a thick stump that won't need legs to make it the right height for a side table to a chair or couch, make sure it's stable. If you have a thinner slice of wood, like mine, make sure the legs will be able to attach evenly to the underside after you're done with the crystal inlay.

♥ **STEP TWO** Using a wood chisel and hammer, carve out areas of the wood stump where you want to inlay the crystals. If you want them to lie flush with the rest of the wood, chisel a deeper inset. Tip – chiselling is easy, just hammer the end of the chisel handle to chip out pieces of wood. Don't worry about making it perfect. Practice your technique on a scrap piece of wood first.

♥ **STEP THREE** Fill in the chiselled areas with crystals, packing them as densely as possible.

♥ **STEP FOUR** Follow the instructions on the box to stir together the epoxy resin. This usually involves heating up the two bottles in warm water and stirring equal parts together for around 4 minutes. Stir the resin slowly to avoid air bubbles.

♥ **STEP FIVE** Slowly pour the resin mixture over your crystal insets – it's up to you if you want to leave the crystals peeking out of the resin or cover them completely. For a glossier look, add a thin layer of epoxy over the wood top. (Don't worry if a little drips down the sides – you can wipe it off or let it cure as glossy drips.) Tip – use a small propane torch to pop any bubbles that form and achieve a high shine while the resin is still wet. I didn't use a torch and instead used my resin stir stick to pop and smooth any bubbles that rose from the spaces in the crystals after the initial pour.

♥ **STEP SIX** Let the resin cure for three full days in a still, dust-free area.

♥ **STEP SEVEN** If you haven't covered it in a coat of resin, seal the wood on all sides with a painted coat or two of polycrylic.

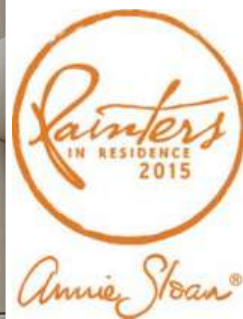
♥ **STEP EIGHT** Use the drill to screw the table legs to the underside of the stump – I used three hairpin style legs.

TOP TIP

Use baked polymer clay to make a setting for a crystal necklace pendant. Paint the clay with metallic acrylic paint and hang on a chain or rope!



This project is from *A Hot Glue Gun Mess* by Mr. Kate, published by William Morrow, an imprint of Harper Collins. **RRP £12.99**



Annie SloanTM

Painters in residence

Jelena Pticek had no idea her upcycled furniture was admired so widely, even thinking the Painter in Residence invitation was a mistake, but it was real and recognition of her great work...



IN CONVERSATION WITH... *Jelena Pticek*

Art and furniture have been part of Jelena's life since growing up in Croatia and her interest has blossomed into a business and a place as one of Annie Sloan's Painters in Residence.

We start by asking Jelena to tell us a little about herself, "I live in Toronto, Canada, but my life story started in Croatia. Growing up, I never thought that I would end up working as an artist and believed that I was destined for an office career. Looking back and thinking of how I used to play as a child, suggested otherwise though – I loved rearranging furniture in my parent's house and once I even painted our front door with my watercolours. After I left school, I did indeed work in an office environment. It was a good job, but deep down I knew that it was not the right thing for me.

"Six years ago I moved into my new home and decided to equip it on a budget with hand-me-down furniture, which I would make my own by painting it out. I found the process so relaxing and the end results so rewarding. Soon I started doing it for my friends too and before I knew it I was in business. Quitting my job to pursue this independent career path was the best thing I could have done, and I have never looked back."

♥ When did you start upcycling?

I started upcycling as a teenager in Croatia. I had turned 16 when the war broke out and upcycling was a way of life, it was out of necessity rather than out of fashion. At the time I was making shirts out of

bed sheets and hadn't started to work with furniture at this point.

♥ Where did you learn your techniques?

I am a self taught painter. I've acquired most of my techniques by trial and error.

♥ Where do you source your furniture?

Most of my furniture comes from second-hand stores and antique markets. Some comes from friends and acquaintances, and I have been known to pick a piece off the street too! I always make sure that the pieces are sturdy, and I clean them thoroughly before I pass them on to my buyers.

♥ What is your favourite painting technique?

I love mixing different techniques, but my favourite involves decoupage old paintings directly onto painted wood.

♥ Where do you get the inspiration for your furniture designs?

Most of the time, the piece dictates the colour and the finish itself. When I first see them I already have an idea of what they are going to look like. I also like seeing



what other artists are doing and finding a way to put my own spin on their techniques.

♥ **How did you come to start using Annie Sloan's Chalk Paint and become one of the Painters in Residence?**

Before I had been invited to participate in the Painter in Residence program, I had only heard about Chalk Paint. I had considered working with it, but it somehow never came to happen. From everything I had heard and read about it, I knew that it was a superior product and that Annie was an extraordinary artist and businesswoman. When the invitation from Annie's team came to take part in the program, I was a bit surprised and very excited to join in. It came out of the blue and until I received an email with more information about the program, I thought that it may have been a mistake! I regarded this invitation as a special kind of acknowledgment of my work that made me very proud.

All my expectations were exceeded when I started using Chalk Paint. It is smooth and easy to work with. It mixes easily to create new colours and has great coverage and adhesion quality. Because of all these properties a little bit of paint goes a long way, and any mistake can be fixed by simply repainting over it. What I found most fascinating is how the colours really come to life after applying the clear wax and how you can 'add years' to your project by simply applying a thin coat of dark wax. Annie's books were also a great guide and resource as to all the possibilities that working with her products offers.

♥ **What sort of designs and styles can we expect to see from you?**

As a part of the residency I completed four pieces. Only one of them is painted in a solid colour and straight from the can. The other three feature different colour combinations and patterns. You will see stripes, scalloped edges and triangles. You may like some better than others. I have tried to stay true to my style, but also to push myself a bit outside of my comfort zone. Keeping a project under wraps for a few months for the residency was a hard thing to do and I couldn't wait to share it with the world.

♥ **Have you any top tips for anyone just starting to upcycle?**

Like everything, you have to love doing what you do to be successful at it. Whether that's as a business or a hobby. If you put your heart and soul into it, this will always show in your work.

♥ **What are your favourite materials to upcycle with?**

Wood is probably my favourite material to work with, but fabric and textiles in general come a close second.



♥ **What do you have planned to develop your success further this year?**

I have just launched a new website, besides my own work it also includes works of other artists and artisans. My goal is to keep growing it, and add new products to what already exists – eventually making it a go to place for one of a kind home decor.

Visit Jelena's new website at www.poppyseedcreativeliving.com or her previous blog going back to 2009 at poppyseedliving.blogspot.co.uk





Scalloped cabinet

Jelena's friend gave her this cabinet with instructions to make the piece look different and to use green as a base colour. Jelena used Annie Sloan's Chalk Paint™ and scallop shape masking tape to create a fun gradient colour effect.

Project and photography by Jelena Pticek from Poppyseed Creative Living (www.poppyseedcreativeliving.com)

MATERIALS

- ☐ Annie Sloan Chalk Paint™
- ☐ Annie Sloan Clear Soft Wax

EQUIPMENT

- ☐ Pencil
- ☐ Ruler
- ☐ Paintbrushes

♥ **STEP FOUR** Apply Chalk Paint in Olive to the top section. Again, make sure the Olive slightly overlaps the Versailles.

♥ **STEP FIVE** Once the piece is thoroughly dry, re-draw the straight lines just under each section of colour, and then apply scallop shape masking tape to the bottom of the Olive and Versailles section. Jelena used FrogTape® Shape Tape.

TOP TIP

The scallop waves can be repeated as many times as you want, varying the paint colour with each strip.

♥ **STEP ONE** Plan where your three colours will start and stop, and use a pencil to mark this out. Do this in block sections, drawing a straight line all the way around the cabinet.

♥ **STEP TWO** Using an Annie Sloan Flat Brush, apply Chalk Paint™ in Old Ochre to the bottom section you've drawn out.

♥ **STEP THREE** Apply Chalk Paint in Versailles to the section above the Old Ochre. Be sure to overlap the Old Ochre slightly.

♥ **STEP SIX** Paint above the scallop tape, covering the lines where each colour meets.

♥ **STEP SEVEN** Wait for the paint to dry thoroughly and then remove the tape.

♥ **STEP EIGHT** Finish the piece with Annie Sloan Clear Soft Wax. You can use an Annie Sloan Wax Brush to make this really easy, or use a lint-free soft cloth.





Geometric sideboard

Jelena created a wonderfully modern, geometric piece using Chalk Paint™ and a cardboard template. Follow the simple step-by-step guide and you can repeat the technique on your own pieces of furniture.

Project and photography by Jelena Pticek from Poppyseed Creative Living (www.poppyseedcreativeliving.com)

MATERIALS

- ☐ Annie Sloan Chalk Paint™
- ☐ Card
- ☐ Annie Sloan Soft Clear Wax

EQUIPMENT

- ☐ Paintbrushes
- ☐ Pencil
- ☐ Masking tape
- ☐ Craft knife
- ☐ Cutting mat

♥ **STEP ONE** Using an Annie Sloan Flat Brush, paint on your base colour of French Linen.

♥ **STEP TWO** While you wait for the paint to dry, create your triangle template from a piece of card. Make sure the card triangle is large enough, and fits the scale of the piece of furniture.

♥ **STEP THREE** Once the paint is thoroughly dry, use the template to create your layout – try to keep this balanced through the centre. Use masking tape to tape off each triangle.

♥ **STEP FOUR** Select your colour palette and paint in the triangles. Jelena has used Antoinette, Provence, Barcelona Orange and Scandinavian Pink, as they complemented the colours in the floral handles.

♥ **STEP FIVE** Allow the paint to completely dry and carefully remove the masking tape.

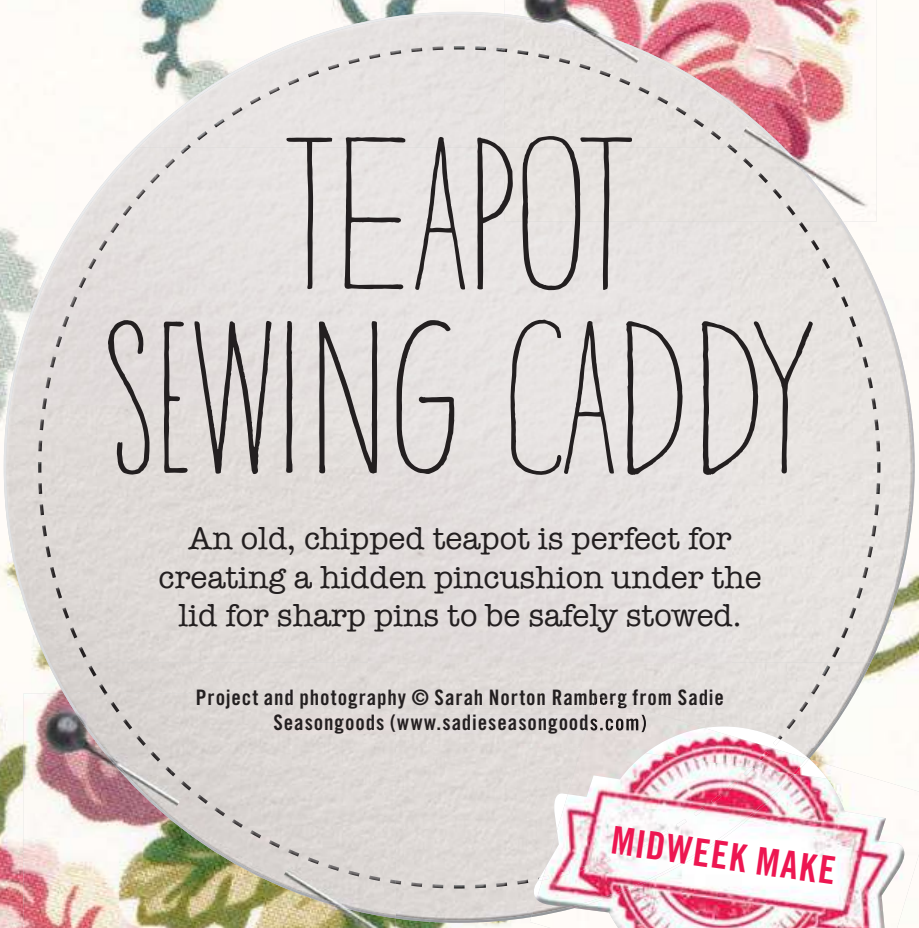
♥ **STEP SIX** Finish the piece with Annie Sloan Clear Soft Wax. You can use an Annie Sloan Wax Brush to make this really easy, or use a lint-free soft cloth.

TOP TIP

Jelena's design uses triangles, but you can create card templates of other geometric shapes to suit the piece or room. Stick to straight-sided shapes for ease of taping-off, but curves are possible too with care.







TEAPOT SEWING CADDY

An old, chipped teapot is perfect for creating a hidden pincushion under the lid for sharp pins to be safely stowed.

Project and photography © Sarah Norton Ramberg from Sadie Seasonsgoods (www.sadieseasonsgoods.com)



MIDWEEK MAKE



TEAPOT SEWING CADDY HOW TO...

MATERIALS

- ☐ Teapot
- ☐ Cardboard
- ☐ Fiberfill
- ☐ Rubber band
- ☐ Fabric
- ☐ Double-sided Velcro

EQUIPMENT

- ☐ Pencil
- ☐ Scissors
- ☐ Strong glue

♥ **STEP ONE** Trace the inner lip of the teapot lid (the portion that sits inside the pot) onto some cardboard and cut out.



♥ **STEP TWO** Using your scissors, snip off enough cardboard so that your cut-out just barely fits inside the teapot lid.

♥ **STEP THREE** Take a handful of fiberfill, clumping and compressing it in your hand to form the shape of your cardboard cut-out (oval, round, etc). Don't worry, it doesn't have to be perfect.

♥ **STEP FOUR** Lay out a piece of fabric (approximately 11-12cm longer than your cardboard cut-out on each side), right side facing down.

♥ **STEP FIVE** Place your fiberfill ball directly on top of the pattern area of the fabric you want to show as your pincushion, and then balance the cardboard on top of the fiberfill.

♥ **STEP SIX** Collect the corners of your fabric, adjust as necessary, and use a rubber band to hold the fabric in place underneath the cardboard – it will look like an odd-shaped ghost at this point!



♥ **STEP SEVEN** Snip off the excess fabric, leaving a 3-4cm tail.

♥ **STEP EIGHT** Dot the inside rim of your teapot lid with glue and gently tuck your pincushion into the underside of the lid. Allow to dry and fill with your pins!





SALVAGE SISTER COLUMN

OCTOBER 2015

Charis Williams

TV presenter, reuse expert and Salvage Sister Charis Williams is our expert on all things upcycled. This month Charis creates Slenda Brenda the fudge-selling ex-mannequin and advises on the best ways to track down free wood...

Ello 'ello you lot! How's September shaping up for you? Bet you couldn't wait for the kids to go back to school and now you're all fingers and upcycling-thumbs, with so many projects planned you don't know where to start?! Do not fear, I am here to offer some inspiration and motivation!

Introducing... 'Slenda Brenda' (below), she beautiful, useful and very tough, but don't worry she's armless! (Sorry). She was made for Mathers Ice Cream parlour in Brighton's Open Market. I was asked by Mr Mathers (or Brett for short) if I could come up with an eye-catching display unit for his homemade fudge and chocolate. Funnily enough I already had an idea for a mannequin display modelled on the old usherettes from the early days of cinema and I had been waiting for the right opportunity to unleash it! Luckily for me Brett is a crazy Scotsman and open to quirky, unusual ideas!

I got to work using entirely salvaged materials to build her – the actual mannequin is an old shop dummy, the same kind you see in high street windows sporting the latest apparel. She had to be cut a bit – in the most eye-watering of places – but she kept pretty still.

She is supported by a reclaimed fence post, which I've aged and stained. She is finished with real copper leaf in a rustic fashion. I wanted to make her look vintage, like she'd been through the wars a bit, so the finish of all the materials is stained

UPCYCLING SOS

♥ Any tips on how and where to get ya hands on timber for free Auntie?
@rhinogram007 Instagram, Gosport, UK

You have come to the right place my dear, come sit on Auntie's knee... There's nothing better than free, especially when it means saving materials from landfill.

I have built my entire workshop from free timber, including pallets, fence posts, boarding and joists. The best thing to do is keep an eye out in lots of different places, for instance, pop to your local wood reuse centre and check out their 'free pile'. You could find all sorts, including doors, pallets and scrap pieces. I would also cruise past any wood retailers from big chains to independent retailers, these guys will have some wood that may have been returned, could be slightly damaged or it's 'end of line' and they need it gone. Ask them very

politely if they have any wood they are scrapping that you could have, they may even tell you the day of the week it's best for you to pop in.

Keep an eye on Freecycle and Freegle, sign up to these sites and every day you will have a barrage of freebies to choose from (and not just wood), but be quick or it'll be gone! Keep an eye on your local classified 'free' section and also check out building sites that you drive past, they will most likely have a skip and be throwing usable wood away. Always remember to be polite and always ask, even if it's definitely being chucked out you have to ask or you could end up with more than you bargained for!

Hope this helps. Remember to get in touch via my social networking to ask me to solve your upcycling dilemmas people! If you don't ask you don't get – that should be my epitaph!

and aged to match the theme in the ice-cream parlour. The display's base is a salvaged metal floor tile, the kind they use under carpets in office blocks, and I attached wheels with brakes, so Brett could easily move her about. Her wooden tray and the shelves underneath are all bespoke and handmade by myself, to fit perfectly and be easily removable. Her head is a chalk board, which I drew then cut out with a jigsaw and painted with chalk board paint.

She is quite possibly my most favourite 'mannequin-make' to date, and there have

been a few! A very close second place goes to a vintage bowler light. In fact there are so many cool things you can make from mannequins, let your imagination run wild!

During the month of September B&Q are giving away one wooden letter of the alphabet every day for 26 days! Each and every one of them was designed and handcrafted by moi in my workshop. They are big too, at 40cm high these babies are bound to make a statement. So how can you WIN WIN WIN? Head over to B&Q's Facebook page and all shall be revealed. I will be posting updates on my Facebook page too, so find me! It will be worth it, I promise.

One more treat for this month, who's going to Kirstie's Handmade Fair? I will be there on the 19th September in the morning, giving a masterclass workshop where you can learn how to make a herb planter out of a pallet. Come and see me! Book your show tickets here – www.thehandmadefair.com

Facebook – Charis Williams AKA The Salvage Sister; Twitter – @CharisWilliams; Instagram – @CharisWilliams777; YouTube – TheCharis777; www.salvagesister.co.uk





Antique chair back shelf



Decorative woodwork like the attractively turned spindles on a chair back is a shame to waste, so one alternative is to elevate the back onto the wall and turn it into a shelf. A lick of paint and the job is done...

Project and photography by Susan Stevenson from Homeroad (www.homeroad.net)

MATERIALS

- ☐ An old chair
- ☐ Scrap wood

- ☐ White paint

EQUIPMENT

- ☐ Saw
- ☐ Paintbrushes

♥ **STEP ONE** First cut off the back of the chair, leaving the metal 'L' brackets on the chair.

♥ **STEP TWO** Make a shelf from scrap wood. I added a trim to the shelf, which is optional. Attach to the bottom of the chair back.

♥ **STEP THREE** Repaint the shelf and the chair back white to unify the piece. I kept one of the chair bars on the bottom and it just happens to be perfect to hold towels. Attach to the wall and your towel rail is ready to use.

TOP TIP

Complete the bathroom look with a mirror hung from the top of the chair back. Hang it with string or wire attached to the spindles sticking up on each side.





Plant terrarium



Old demijohns that are no longer needed for storing liquids can serve an excellent new purpose as plant terrariums. The thick glass and open neck are perfect for nurturing young plants.

Project and photography © Almie Louis from Grand Recycler (grandrecycler.com)

MATERIALS

☐ Demijohns

EQUIPMENT

☐ Small scraper

☐ Permanent marker

☐ Masking tape

☐ An assistant

☐ A workbench

☐ Dremel fitted with a speed-click diamond cutting wheel bit

☐ Heavy wooden blocks or books

☐ Kettle with boiling water and running cold water over a sink

☐ Electric hand sander

☐ 2 pairs of safety glasses (for you and your assistant)

♥ **STEP ONE** Remove the labels from the bottles by soaking them in hot water or by using a scraper.

♥ **STEP TWO** Draw a line with permanent marker all the way around each bottle, close to the base. Stick masking tape on both sides of the line. Put on your safety glasses.

♥ **STEP THREE** While your assistant holds the bottle firmly on its side on the workbench, find a comfortable position to hold the Dremel at the same height as the bottle. You may need to use some wooden blocks or thick books to achieve the correct height.

♥ **STEP FOUR** While your assistant rotates the bottle slowly, hold the Dremel's diamond wheel steady at the correct angle between the two pieces of masking tape. This will score a line in the glass, which should eventually meet up with itself.

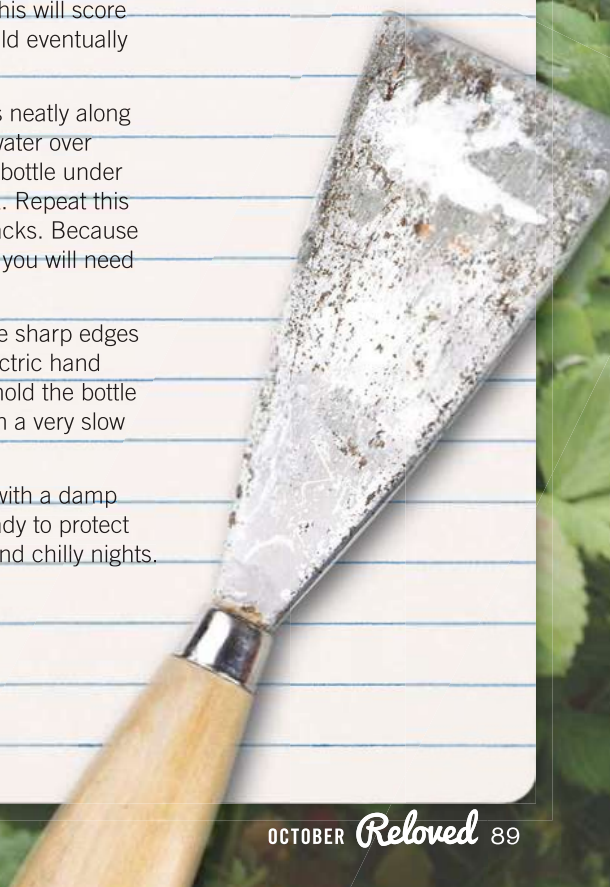
♥ **STEP FIVE** To crack the glass neatly along the score mark, pour boiling water over the scored line, then hold the bottle under running cold water over a sink. Repeat this a few times, until the glass cracks. Because demijohns have thicker glass, you will need more patience.

♥ **STEP SIX** Finally, grind off the sharp edges from the cut bottle with an electric hand sander. Ask your assistant to hold the bottle firmly as you sand the glass on a very slow speed setting.

♥ **STEP SEVEN** Wipe the glass with a damp cloth and your terrarium is ready to protect your strawberries from birds and chilly nights.

SAFETY TIP

Always wear safety glasses while working with glass.





♥ **Here** Birdhouse chic for a lamp.

♥ **Left** The kitchen features an upcycled pine server and farmhouse island with stair balusters for legs.

♥ **Below left** Antique rock maple pieces renovated to go in the bedroom.





MY **vintage** HOME

1920's cottage

Kim grew up in a bland house with no character or history, but just a stone's throw away was the dream home she now lives in...

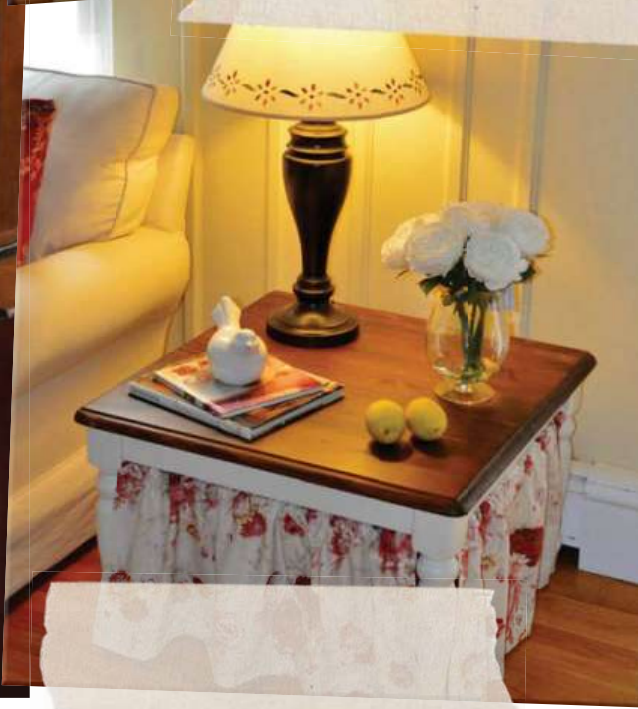
By Kim Montenero

MY vintage HOME

♥ **Here** Favourite roadside rescue table and rooster lampstand.

♥ **Right** Colour and life are used throughout the house, adorning lovingly repurposed furniture.

♥ **Far right** Roosters pop up in the kitchen decor too.



I live in the same small town I grew up in and yet, a world apart. My childhood home was a builder's special, a brand new, cookie-cutter high ranch made for the masses – big, open rooms and no character. As a little girl, its style never bothered me, it was home. As a teen and budding artist, I began to notice the bland nature of the structure and its lack of history. It stood in stark contrast to my grandmother's home, a regal 1890s farmhouse with tons of aged charm, which I adored.

When I was ready to leave the nest, I found myself dreaming of a property more like that. My husband and I found it less than five miles from my carefully planned childhood development. It was a neighbourhood of bungalows tucked into sandy hills, just steps from the beach. The homes were originally built in the 1920s as summer residences, but had been updated for year round living. They were not grand in scale, yet the quirky dwellings

possessed an elegance all of their own, haphazardly placed on odd shaped lots, each one filled with tons of cosy charm. Our greatest challenge was deciding which one to choose.

We settled on a two-bedroom cottage and seven years later traded up to our present home, a three-bedroom, which was literally across the street. While the rooms are not big, they are well conceived and filled with period architectural details. Chunky mouldings, aged wooden floors, beams on the living room ceiling and a stone fireplace are just a few of the features that drew me in. From the moment we walked through the front door, the house seemed to hug me and I was smitten.

When it was time to decorate this old charmer, I wanted to respect her roots. She had a story to tell, evidenced by each creaky floorboard and squeaky door hinge. I wanted furniture and accents that had their own tales to tell. I chose pieces from thrift and antique

stores rather than furniture showrooms and I upcycled items from my first home or treasures found at the roadside. The long repressed artist and amateur designer in me had a chance to re-emerge. An accomplished builder and handyman, my husband was thrilled to be included in the process.

We enjoy working and creating together. I'm usually the one with the crazy 'what if' ideas and he's the one with the power tools. He loads the truck, sands, stains and rewires. I'm on painting, sewing and dreaming duty. We've no formal workshop – I often paint and stitch on the kitchen counter, while he sets up saw horses on the patio. Some of the items that fill our home needed just a bit of wax, others needed a full makeover and still others were made from scratch.

Our bedroom furniture belonged to a neighbour's elderly father. The antique rock maple pieces are sturdy and fit all that we



FROM THE **moment** WE WALKED THROUGH THE DOOR THE HOUSE SEEMED TO **hug me**

need. A few drawers needed repair, but where some saw trash, we saw treasure. The set suits the room and blends with the nightstand my husband built from old boards.

The pine server in my kitchen is from the 1970s and has knots and chips from years of wear, but when I saw it at the thrift store I had to have it. I wasn't looking for perfect condition, I was looking for a perfect fit. Sometimes it's the age and character of a piece that calls to me. I polished the wood, lined the drawers with pretty paper and changed the hardware to make it my own. I am a firm believer that creating gorgeous home decor doesn't have to be complicated.

A sweet favourite, my little red table, is

another basic DIY. It was a curbside find that sits proudly in the office area, next to an aged deacon's bench from my mom's basement. The table's top was broken and sitting in the dirt, but I knew it had potential. Once I secured it to the base, I painted the table red, my signature colour. I had a piece of glass cut and tucked a scrap of old fabric underneath for interest. A tag sale rooster lamp sits on top. It was pitted, rusted and broken when I made my nominal offer, nothing a few new wires and a can of spray paint couldn't solve.

The farmhouse island that sits in our kitchen is another marital collaboration. It was born out of my desire for a rustic workspace. I searched everywhere, but was unable to find

what I wanted for a price I was willing to pay. After brainstorming, we decided to replace our current table's standard-height legs with inexpensive stair balusters from a local hardware store. We simply chose counter-height balusters and stained them to match the existing tabletop. It was a perfect fix and now my old table has a new life.

Crafting and creating my own home decor has become a favourite hobby. My heart races each time I find something in need of a makeover or come up with an original and easy idea to decorate with. Teaching others how to make their house a home with simple projects has become my passion as well. The thought of selling my creations has whispered through my mind, but I'd rather instruct and empower others to dream and do on their own. If this self-taught girl can do it, anyone can.

Visit Kim at www.exquisitelyunremarkable.com



PORCELAIN MOSS BIRDS

Imitate the look of intricately shaped
hedge designs using moss scavenged from
the garden and animal figurines.

Project and photography © Almie Louis from Grand Recycler
(grandrecycler.com)



IF YOU DON'T
HAVE ACCESS TO
A GARDEN, JUST
VISIT AN AREA OF
WOODLAND AND
GATHER SOME
THERE, IT'S FINE
TO COLLECT MOSS
FROM ANYWHERE.

PORCELAIN MOSS BIRDS HOW TO...

MATERIALS

- ☐ **Birds made from clay or porcelain**
- ☐ **Dry moss** (pick it from the garden and leave to dry in a dark, dry place)
- ☐ **Green spray paint**

- ☐ **Spray adhesive**
- ☐ **Spray varnish**

EQUIPMENT

- ☐ **Newspaper and old shoe box**
- ☐ **Protective gloves**
- ☐ **Spray mask**
- ☐ **Small teaspoon**

SAFETY TIP

When using spray paint, always wear a mask and gloves and work in a well-ventilated area.

♥ **STEP ONE** Wash and dry the birds.

♥ **STEP TWO** Place the birds on newspaper and spray them in quick, thin bursts. Wait for one layer to dry before you spray paint the next one.

♥ **STEP THREE** While you wait for the birds to dry, place the dry moss into a food processor to make a dry moss sludge.

♥ **STEP FOUR** Place the birds in a small box and spray them with the adhesive. Use a teaspoon to dust the birds with the sludge. You must work very quickly before the adhesive dries. If you have missed an area, repeat the process. Allow to dry.

♥ **STEP FIVE** When the birds are completely dry, spray them with the varnish and allow to dry again.

♥ **STEP SIX** Your birds are ready for display.





UPHOLSTERED COFFEE BAG SOFA

Why have an ordinary sofa when you
can have an extraordinary one, like this
unique upcycled Victorian piece?

Project and photography by Deanna Zouari from Reclaimed Rapture Design
(reclaimedrapture.blogspot.co.uk)

YOU CAN REALLY HAVE FUN PAINTING THIS PIECE BECAUSE IT'S BEST TO APPLY THE CHALK PAINT IN A RANDOM FASHION.

UPHOLSTERED COFFEE BAG SOFA HOW TO...

MATERIALS

- ☐ **An old settee - our one measures 203cm long, 94cm at the highest wing and 84cm at centre**
- ☐ **Lots of coffee bags**
- ☐ **Fabric softener**
- ☐ **Wood filler**
- ☐ **Artisan Enhancements Antico**
- ☐ **Annie Sloan Craqueleur**
- ☐ **Annie Sloan Chalk Paint**
- ☐ **Annie Sloan Clear Wax**
- ☐ **Annie Sloan Dark Wax**
- ☐ **Jute twine**

EQUIPMENT

- ☐ **Safety pins**
- ☐ **Staple remover**
- ☐ **Stapler**
- ☐ **Sandpaper**
- ☐ **Paintbrushes**
- ☐ **Cloths**
- ☐ **Upholstery needle and pliers**

♥ **STEP ONE** Inspect your piece closely for damage or structural weakness. This settee was badly damaged by a cat. Structurally it was solid and the springs and foam felt firm.

♥ **STEP TWO** Drape your fabric loosely to cover the entire piece, making sure to compensate for any channelling. In this case, the only channel I had to consider was the separation between the seat and back cushions. I used T-pins and safety pins to secure coffee bags all around. I ultimately used 10 coffee bags for this piece. Leave the double layers of the bag intact. You will want that thickness in your edges when you are done. I soak all my bags in a half-filled tub with an entire jug of fabric softener before using them. They will be dirty and burlap is a very rough fabric to begin with. Snap a photo or sketch your bag placement, so when you are ready to apply the fabric you can recall where you intended each bag to live. Coffee bags are a fantastic option because you are reusing and repurposing at the same time, not to mention recycling! Coffee bags are generally very inexpensive as well and can typically be found at large coffee houses or roasting companies. They feature fabulous graphics and art from their respective countries.



♥ **STEP THREE** Using your staple remover (upholstery type), begin removing existing fabric by prying up the staples and releasing the fabric. For this type of project, you do not need to save your old fabric.

♥ **STEP FOUR** Luckily for me, despite the rough shape the settee was in, it appeared that it was reupholstered not long ago, as all the foam and batting was perfectly clean and did not need to be replaced. If your project has poor foam or batting, visit your local craft store to purchase new materials. You definitely do not want to create a beautiful new statement piece with dirty or old insides.

♥ **STEP FIVE** Take your time to safely remove all staples. You will probably also be using pliers to aid in removal. It is important to remove as many as possible to get your wood frame as exposed as you can. Typically when furniture has been reupholstered each time, the staple line moves further and further out into the wood frame. To be able to get back to the original allowable wood trim is ideal.

♥ **STEP SIX** Using a 60 or 80 grit sandpaper, sand the entire staple line or any scratches to insure a smooth paint finish. Sand thoroughly to remove as much roughness and as many remaining staple holes as possible.



♥ **STEP SEVEN** Due to the cat scratching damage, I had to add wood filler in two applications to obtain a smooth surface. Also, because of the amount of deep scratches throughout the piece, I had a lot of sanding in my future.

♥ **STEP EIGHT** After sanding, wipe down all wood with a damp cloth to remove any dust or sanding particulates.

DRY BRUSH TECHNIQUE

Dry brush technique means that you barely dip your brush into the paint, then wipe your brush on a paper towel, to remove the excess. Then continue to paint. Your brush should literally be so dry that you are practically pushing the paint into the surface, as opposed to laying paint on the surface.



♥ **STEP NINE** I wanted to add some texture to the otherwise flat wood surface, so I used Artisan Enhancements Antico and applied with a palette knife with a dabbing motion, so as to create small peaks and valleys of product. Sand away any sharp edges with a 220 grit sandpaper.

♥ **STEP TEN** I then applied Annie Sloan Craqueleur to the entire wood frame. The 'trick' with any crackle product is to apply it in a thick, single stroke. Do not brush on in a typical back and forth paint motion. Allow to dry completely.

♥ **STEP ELEVEN** Apply, using a dry brush technique, Duck Egg Chalk Paint. Do not cover the entire piece with paint. Your strokes should be random, leaving wood still showing.

♥ **STEP TWELVE** Next add layers of dry brushing in Cocoa and Old Ochre Chalk Paint. Apply each colour in a random, almost haphazard, way. No pattern, no system. Allow yourself to have fun. The best part of a project like this is there are no rules, no right or wrong way. You can even let your kids help. Let it be as serendipitous as possible. On the last shade of Old White, working in 30cm sections, I mixed 3:1 parts, paint to water. I applied it heavily with a fat, short bristle brush and wiped it back. Again, allowing for another shade to be applied, but just ever so lightly.



♥ **STEP THIRTEEN** Remember when applying your paint over the crackle, to brush on in a single, one direction swipe. Painting in a back and forth motion will ruin the crackle finish.

♥ **STEP FOURTEEN** I wanted to still see some Duck Egg, Cocoa and even wood in my finished piece. So I went over the entire wood frame with 220 grit sandpaper. This is just a light removal to allow the different shades of paint to shine through, plus the beautiful mahogany wood.



♥ **STEP FIFTEEN** Lastly, using a damp/wet lint free cloth, I wiped down the entire frame. This process gently pulls back your paint layers and distresses the look, while still preserving the stunning crackle finish that lives underneath. Wipe heavier in areas to show more distressing, like the feet or legs, armrests or the back. Additionally, because of the beautiful Chalk Paint, no finish sanding is required. This process softens the paint up perfectly and feels like velvet to the touch. Seal your beautiful work with clear wax.

♥ **STEP SIXTEEN** I then added dark wax into nooks and crannies, edges, the hand rests and bottom of the legs to add even more depth. Now the paint work is finished.

♥ **STEP SEVENTEEN** Refer back to your photo or sketch for bag placement. Assign an order, based on where you want the seams to

appear and number them. For example, my number one piece was the small section on the far right of the seat. Number two was the Guatemala bag and so forth.

♥ **STEP EIGHTEEN** Use your jute twine doubled, because pulling tight, staying tight and stitching tight is imperative.

♥ **STEP NINETEEN** Using an upholstery needle, jute twine and pliers, begin sewing the fabric to your piece. I was able to use existing foam and batting, so the interior frame wasn't visible. Going from the back of the sofa, insert your needle through the back channel. With a hefty knot tied at the end of your jute, push the needle through with pliers. Insert your fingers as deeply as possible into the front channel to feel for the needle coming through. When you feel the needle is in the right place, use the pliers to push the needle all the way through the front. Because you are using jute twine, you have to pull firmly from the front to coax the needle and twine all the way through. Going no more than 2.5cm over, insert the needle back down through the front channel with your pliers and pull through from the back. Each time you stitch through, pull as tightly as you can. Repeat until the entire section is sewn through the channel and tucked into place. Always have your beginning knot and tie-off knot in the back, so you won't see or feel it when sitting.



ALL THE STAPLES REMOVED AT THE START OF THE PROJECT HAVE TO BE REPLACED AND THIS SETTEE NEEDED MORE THAN 2,000.

UPHOLSTERED COFFEE BAG SOFA HOW TO...

♥ **STEP TWENTY** Using a different upholstery needle and pliers, bend the tip in the shape of a fish hook. The next step is to sew the bag directly to the foam and batting. Having the fish hook will allow you to penetrate those layers, assuring that your bag will be most tightly secured. If you only sew through the batting, your fabric will not stay tight over the years. You must be sure to sew into the foam. Knot off your twine and continue to the next section of bag.



side. When using your staple gun, you want to get as close to the edge of your frame and batting as possible. We want all that wood and paint work to really show.



♥ **STEP TWENTY FOUR** The back is done with the same plan of arranging your bags where you want them. The back is much easier, because I only had to staple the bags into place, working from the top line of the sofa, then pulling tightly and stapling the bottom.

The two bags on the end wings of the settee are placed on an angle and overlap the underneath bags by about 15cm. There was no need to sew these sections together, because of the large overlap. Therefore, there is no sewing on the back of the settee. Keep in mind that tight stitching is the key. When my hands get tired or sore, I pull the burlap with the pliers in one hand and pull the needle tight with the other hand.

♥ **STEP TWENTY FIVE** Lastly, you want to trim your burlap about 1.25cm, no less than, close to your staples. Using a box cutter or really sharp scissors, travel all along the edge of your wood to trim excess fabric. This also gives you the opportunity to fray up your edges and separate the layers of the bag to really add that additional character.

♥ **STEP TWENTY SIX** Remember all the vast number of staples you pulled out in the beginning of the project? Well you end up replacing them. I used over 2,000 in this settee – and 3 cords of jute twine!

♥ **STEP TWENTY ONE** I try to use the braided side of the coffee bag as often as possible, because it helps in disguising your stitches. Sew in each bag in your patchwork design, always making sure you have pulled tightly through all of your stitch work, especially in the back channel. You definitely do not want any loose stitches, as your fabric will appear loose and, over time and wear, it will only come to look worse.

♥ **STEP TWENTY TWO** Staple the front line of the sofa first, then pull tightly to secure the stitch work that runs through the back channel. Keep in mind do not try to be neat or perfect, your staples can be crooked, overlapping or even several staples in the same place. It adds detail and character to the finished piece. Work slow and be mindful to be right on the edge of your batting.

♥ **STEP TWENTY THREE** I completed the entire front of the sofa before moving onto the back



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PAINTED PLANT POTS

Mini-potted gardens are a Japanese speciality and you can create your own green oasis with painted plant pots.

By Ebony Bizys





THESE DECORATED POTS ARE IDEAL FOR CREATING A LITTLE POTTED GARDEN ON A BALCONY OR OTHER OUTDOOR AREA.

PAINTED PLANT POTS HOW TO...

MATERIALS

- ☐ Plant pots
- ☐ Multi-surface paint
- ☐ Spray paint
- ☐ Stickers
- ☐ Varnish

EQUIPMENT

- ☐ Masking tape
- ☐ POSCA water-based paint markers
- ☐ Paintbrushes

SPRAY-PAINTED POTS

♥ Create an original pot by using spray paint for a speckled or multicoloured blended effect. Finish with varnish.



RETRO TIN POTS

♥ Repurpose tins that are way too cute to throw away by removing their lids with a tin-opener that doesn't leave a sharp edge, and make a few drainage holes in the bottom of each tin before planting.



STRIPED POT

♥ stripes on the plant pot. Paint the exposed

PAINTED POTS

♥ You can paint ceramic plant pots with multi-surface paint, as I have done with the yellow pot shown here. Or try using masking tape to cover horizontal sections of the pot before painting the remaining areas with all-purpose paint, as in the blue pot with a white lip. I've used Martha Stewart Crafts® Multi-surface paint.



DOTTY POSCA POTS

♥ Use POSCA water-based paint markers to draw a pattern of your choice on a ceramic pot. I used a black POSCA marker to draw random polka dots on a coral-glazed pot (see main image on page 102).

POLKA-DOT STICKER POT

♥ If you have a little pot plant that you keep inside, you might like to stick dot stickers all over the pot. You could also use gemstone stickers or any stickers of your choice to decorate a pot that is kept away from the elements.



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TOP TIP

If you use the pots
for flowering plants,
then use plants

of existing plants





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ADVICE FROM THE EXPERTS

In our new Q&A section you have a chance to pitch any upcycling questions to the experts. Get involved by emailing your queries to sally.fitzgerald@anthem-publishing.com

SCRAP TABLE

♥ I want to create a work table for my craft area, and I've got a bit of an industrial theme going on. I don't have a very big budget though, and I don't really want to just decorate a normal table, as I want it to look quite unique. Do you have any suggestions for how I can create a table from raw scrap materials?

Oh boy! I love industrial. Let's talk craft tables! First you need to think of what you want your table to provide you. Do you need a lot of storage or just a little? Do you need nothing more than a flat surface on top with open area below? Answering these questions will help you decide what things you can incorporate into the creation of your table.

If you need storage solutions to go along with your table, you might want to consider incorporating things like antique sewing machine drawers (in a row), old prescription boxes (with doors), or maybe as large as the two or three-drawer tall old, metal filing cabinets as the base for your table. It might also be more convenient to have your storage at the ready on top of your table. You can achieve this by creating a specified area to house things like vintage wire locker baskets or small to medium sized metal

boxes. Galvanized boxes or baskets really play into the industrial vibe.

Once you find the right storage option for your table, you can incorporate those elements into your design. One suggestion might be to take several similar drawers and run them horizontally across, sandwiched in between two large board pieces for a quick and simple table top. Or get more elaborate by using doors that offer a flat surface to work with as your 'sandwich' materials. If you find just the right door, but it has too many details or pockets on the top that wouldn't allow you to have a flat enough surface for your crafts, just get a custom cut piece of glass to fit on top and you'll be set. A hard surface like glass also enables you to use things like Exacto knives on the surface and any messes can be cleaned up easily on glass. Even dried glue is easy with a flat razor scraper.

Another direction, if you're looking for a more rustic industrial vibe, is to use old wood like barn wood. You can use a large piece of plywood as a base and mount the reclaimed boards on top and frame it up. The plywood board underneath provides added strength. You can use existing vintage table legs, go the metal route with strong hairpin legs, or pieces from vintage iron pieces from porches and railings. For a skinnier appearance, invest in steel piping with screw on flanges to attach to the table and for feet. Add a lower ring of piping toward the bottom of your structure for added stability. Antique iron sewing machine bases make quick options for smaller table bases. Another robust option would be using 10x10cm to 15x15cm posts cut to size. If you're incorporating storage into the design, these posts are great features to tuck storage cabinets between the post legs.

Another quick trick is to take a large piece of plywood (2 to 3 ply thick), or an old door that doesn't look attractive, and cover it with sheet metal. Just lay your sheet metal out, start at one end and lightly tap down the corners gradually

until you've worked around the perimeter. Cut the extra material away at the corners and hammer it on home with some roofing nails for sure, strong edging. Tap the corners with your hammer to reduce sharp edges.

Brian Carlisle

www.gadgetsponge.com

FLAT PACKING STORAGE

♥ I'm really lacking storage in my flat, but I want to create some interesting types myself, rather than just buying it from a shop. Do you have any suggestions?

If you lack space, start by keeping everything organized. A friend of mine's tag-line goes something like 'a bag of stuff in, a bag of stuff out on the same day', that way he doesn't risk being inundated with extra clutter.

Think of every space being a possible storage area. Put a shelf above the bathroom door for storing towels or spare toiletries. Put rows of hooks on the back of doors to hang clothes from. Hang one with a shoe tidy, it doesn't need to hold only shoes, use it for storing cleaning items too. Screw the lids of jam jars to the underside of shelves, making handy storage for workshop or haberdashery items. Paint shoeboxes bright colours, label and use to store collections like notebooks, reels of ribbon and fabric stashes.

Develop the skill of thinking dual purpose, for example, create a coffee table from a bin and add a tea tray for the top. Make a handy bedside table from an upended wine crate. Adding wheels to tables makes them mobile, so they can be moved out of the way when you need more space. They can then be wheeled in again when you need a work surface, like when you are cooking.

Hang as much as you can on the walls – folding chairs, a bike and clothes, think in terms of creating decorative statements. Bang on trend is pegboard made of perforated hardboard, buy it online and paint it in your colour choice. It's great for hanging all kinds of things from, office equipment, sewing bins and pieces or even jewellery. If you're really strapped for space, magic more by creating





a bed on stilts. Hard to better on price, Ikea have the perfect high bed, you sleep closer to the ceiling, freeing up the room below for working and living.

Amanda Russell and Juliet Bawden
www.randbconsultants.co.uk

DESIGN YOUR OWN PROJECTS

♥ I've been upcycling for a while and would like to try designing my own projects. Where do I start? How do I know the best way to adapt something I already have?

Sometimes you will see an item and immediately think of what it would be great as for a project. For times when you are struggling for ideas, think of something you need, or would like to make. Then brainstorm ideas of materials you could use that you have on hand and pick the best one. Play to your strengths as a crafter. Do you sew? Are you great with jewellery techniques? Or woodworking? If you sew, upcycle your old sheets into shopping bags, or some new jammies. If jewellery is your forte, pull out

your button stash and go to town. Sometimes playing around with materials will inspire you.

If you still feel stuck, browse around on the internet and see what strikes your fancy and if you can make your own version with what you have on hand. If you've a particular material you want to work with, like old handkerchiefs or books, and don't really know what to do with it, do a search on Pinterest for some inspiration.

If you know what you want to make but not how to make it, search the internet for a tutorial to see the technique you need. For example, if you want to make a zipper pouch using an old place mat, but you have never sewn a zipper before, you can search for zipper pouch tutorials. If you are wanting to make something and you can't find a tutorial, try forums or asking for help from your crafty friends. Trial and error is always something you can fall back on.

Ashlee Park
www.mysocalledcraftylife.com

BRIAN CARLISLE

GADGETSPONGE, www.gadgetsponge.com

GadgetSponge.com is the vehicle for Brian Carlisle's passion to take discarded, spent items and breathe new life into them. GadgetSponge has moved through many avenues of creation: birdhouses, bird feeders, furniture, lamps, clocks, home accessories and unique storage solutions. The big picture for Brian is the satisfaction of keeping things out of landfill and giving them a second life.



R&B CONSULTANTS

AMANDA RUSSELL AND JULIET BAWDEN, R&B
www.randbconsultants.co.uk

Design duo Amanda Russell and Juliet Bawden, both trained in surface design. Juliet studied both printed and woven textiles at Camberwell School of Art. Amanda trained in graphics and has designed wallpapers, fine art prints and fabrics. They recently set up R&B, www.randbconsultants.co.uk, creating design solutions start to finish with exciting projects for the home and fashion. See their website for details.



ASHLEE PARK

MY SO CALLED CRAFTY LIFE,
www.mysocalledcraftylife.com

Ashlee spends her days creating and thrifting. Her website has all kinds of features, including a heap of DIY projects, things for sale and a healthy dose of vintage goodness. She loves vintage styles and her background and degree is in fashion. She styles everything from people to pets and, of course, her home.







CLOTHES HANGER COAT RACK

Take one set of hangers out of your wardrobe and upcycle them into a different hanger for your hallway.

Project and photography by Dremel (www.dremeleurope.com/gb/en/)

OLD CLOTHES HANGERS SHOULD BE EASY TO GET HOLD OF, YOU COULD EVEN USE PLASTIC ONES IF THEY ARE SOLID ENOUGH.

WARDROBE UPCYCLING HOW TO...

MATERIALS

- ☐ 5 wooden coat hangers
- ☐ Hard oil, wax, paint or varnish
- ☐ 10-40mm wood screws

EQUIPMENT

- ☐ Paper
- ☐ Pencil
- ☐ Ruler
- ☐ Screwdriver
- ☐ Board (50x10x2cm)
- ☐ Tracing paper
- ☐ Dremel 8100
- ☐ Dremel DSM20
- ☐ Dremel Engraving Cutter 1.6mm



♥ **STEP ONE** Start by making a pattern. You trace the outlines of a coat hanger on paper and mark the line where half of the hanger is to be sawn off. Using your paper pattern you can now transfer the sawing line to your five coat hangers.



♥ **STEP TWO** With the practical Dremel DSM20 compact saw and the multipurpose carbide cutting wheel, the coat hangers are easily cut to the right length.



♥ **STEP THREE** To hold the hangers you need a length of wood – a fence plank, for instance – that is 10cm wide and 2cm thick. Cut it to a length of 50cm. Here too the Dremel DSM20 compact saw demonstrates how powerful and precise it is. You can then sand the edges of the cut wood.

♥ **STEP FOUR** Now mark on the board where you are going to drill the holes to fix the coat hangers to it. Centred from the edge, make two hole marks each at 5cm + 10cm + 10cm + 10cm + 10cm. You can drill the holes cleanly and exactly with the handy Dremel 8100's 4mm wood drill bits 636.

♥ **STEP FIVE** Now for the fancy work. Between the holes, transfer the floral patterns from your template, using pencil and tracing paper. Or create your own designs – entirely to your own taste.



♥ **STEP SIX** Trace the floral design carefully, using the Dremel 8100 and an engraving cutter 106. The detailer's grip attachment ensures that you cut precisely. Finish the board with a coat of, for example, hard oil. Screw the shortened coat hangers through the holes into the board and the eye catcher for your hall is complete.



DREMEL CREATIVE TIP

Fancy a little colour? Give your creativity a free rein and add a dash of colour using wood paint and varnish. For an even more personal note, experiment with the design. Why not engrave the initials of family members or icons such as a hat, coat or umbrella?

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Project by Dremel (www.dremeleurope.com/gb/en/)
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Mercury glass coffee table



Mercury glass is a much desired silvering effect and complicated to achieve authentically, so it's terrific when you can easily and cheaply get the look on a glass coffee table using spray paint and some artificial ageing.

By Kate Albrecht AKA Mr. Kate (www.mrkate.com)

MATERIALS

- ☐ **Glass-topped coffee table** (make sure that the glass can be separated from the base)
- ☐ **3 cans of Krylon Looking Glass spray paint**

EQUIPMENT

- ☐ **Drop cloth**
- ☐ **Spray bottle, filled with half water and half white vinegar**
- ☐ **Paper towels**

♥ **STEP ONE** Remove the glass top from the coffee table. Lay the glass on the drop cloth with the underside facing up. Spray a layer of the Looking Glass paint evenly over the glass and let it dry – it will take only a few minutes.



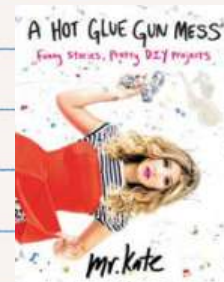
TOP TIP

Create a mercury glass vase by using the same technique on the inside of a clear vase. Make sure the paint is fully cured before you add water for your flowers.

♥ **STEP TWO** Spray the vinegar-and-water mixture over the spray-painted glass. Use a paper towel to blot and wipe up the drops of vinegar-water. When blotting, vary your rubbing pressure to leave more or less paint in areas for a natural look.

♥ **STEP THREE** Repeat steps 1 and 2 with multiple coats of spray paint and blotted vinegar-water until you have your desired aged effect. I used five coats of spray paint.

♥ **STEP FOUR** Flip your glass over and place it back on the table base, so the painted area is on the underside. This will give it that mercury glass effect and protect your paint from wear and tear.



This project is from *A Hot Glue Gun Mess* by Mr. Kate, published by William Morrow, an imprint of Harper Collins. **RRP £12.99**



AN UPCYCLED LIFE... *making memories*

There's a little bit of everything to be found in Katie Essam's work, using found materials and a huge array of techniques and skills to create her unique contemporary textile art.

♥ Why did you start upcycling?

I love using materials that people would normally throw away or regard as unuseful. I get a kick out of spending as little as I can and transforming an item or making something from scratch.

♥ What's the first thing you made and what did it lead to?

I think I was around 8-9 years old. I started helping out with home improvements. I sanded an old dark varnished chest of drawers, bringing it back to its original gorgeous wood. I loved how you could turn something old fashioned into something beautiful and functional by stripping it or adding colour and I've been hooked ever since!

Since my art career took off, I try to use interesting bits of vintage furniture and items to display my work at shows and talks. I like the way they make me stand out and complement my work. I also enjoy using old wooden boxes, suitcases, baskets and furniture for the storage of all my materials and stock. It adds character to my studio, making my storage look more like stylish décor than just functional.

Not only do I love re-utilising fabrics and incorporating small found objects into my pieces, from book pages to buckles, but at the moment I have a thing for pallet board planks. I've made myself a sewing table for my shows and started using them and other used wood as a backing to mount my artwork. I love the way they add texture and contrast to the fabric, allowing the piece to be out from behind the glass of a frame and more interactive and accessible.

However, my most adventurous and memorable upcycling period was when I was doing my Art A-level. I always had my eyes



peeled looking out for rusty bits of metal I could incorporate in my work – my favourite find was a rusty old gate post.

♥ Where did you learn your crafting skills?

I've learnt my skills from all over the place; some are self-taught; such as my freehand machine embroidery, needle felting, painting and more. I learnt a lot at University and I have attended many workshops and courses – silver, acrylic and wooded jewellery, crochet, tatting and hand stitch. I have also learnt lots from family and friends, watching them tile, paint, hang shelves, sand, do woodwork and many more things I've picked up.

♥ What's best about mixed media art?

I love the freedom and the experimental nature of mixing media. There are no rules and the more texture, materials and techniques you add in to a piece, the more engaging and intriguing it becomes. I find mixing my media brings a piece to life, it challenges me as an artist to keep adding new skills to my repertoire and to keep exploring and developing my work. It also

helps me not get bored, as there are so many different mediums and found items to incorporate.

♥ What's best about vintage?

I adore vintage things, the character, interest and uniqueness of each item. The story behind the piece, the life it has lived before it came to me. I really appreciate the fact that these objects are made well, in a time when it wasn't all about mass production, but about craftsmanship and things made to last and be handed down.

♥ Where do you collect found objects for your pieces?

Both Grandmas have been very creative ladies, talented makers and stitchers. I have inherited stock piles of sewing paraphernalia from them both. I also love visiting vintage shops, whether collecting furniture to store my mass of materials, to display my work at fairs or smaller bits to incorporate into my pieces. I can easily get lost for hours searching through hordes of vintage goodies.

♥ What do you have planned next?

I'm at three fairs: The Handmade Fair at Hampton Court (September), the Knitting and Stitching Show at Alexandra Place (October) and the Country Living Christmas Fair at the Islington Business Design Centre (November).

I'm looking to increase my product range with new greetings and business cards. I'm designing new pieces, planning and making new large mixed media, 3D pieces with found objects. However, it's the workshops – teaching people the skills to let their creativity loose – that I'm most looking forward too.

See more at www.katie-essam.co.uk



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